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ABSTRACT

Organized according to prescribed goals and learning outcomes determined for the province of British Columbia, the teaching techniques and learning activities presented in this resource guide are designed to be used with specific ninth grade textbooks and literary works. The suggested teaching methods develop the four areas of language arts through a number of classroom activities that include small group discussions; sentence, paragraph, and story writing; listening activities; crossword puzzles; speech and drama assignments; and reading activities. The guide also lists the texts and literary works on which the activities are based, discusses related administrative concerns such as time allotment, defines the purpose of the resource section, and presents techniques for student evaluation. (MAI)

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PROVINCE OF BRITISH COLUMBIA

MINISTRY OF EDUCATION

DIVISION OF PUBLIC INSTRUCTION
CURRICULUM DEVELOPMENT BRANCH

ENGLISH 9

A RESOURCE BOOK FOR TEACHERS

Victoria, B.C.
1978

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INTRODUCTION

The first section in this **Resource Book** contains an Overview of the Learning Outcomes selected for the Grade 9 English program. Many of the items (as indicated in boldface) are required by the **English 8-12** Curriculum Guide and the Ministry's core curriculum to be taught in every year of the secondary English program. The others are chosen because they are appropriate at this grade level, and because they articulate with the Outcomes in the Grade 8 and Grade 10 programs. In the Overview the Learning Outcomes are grouped according to whether they specify the learning experiences which need to be scheduled into the program, the knowledge and skills which require planned instruction, or the attitudes which have to be encouraged at all times. Of course, in practice these Outcomes will not be treated as discrete activities. Rather, the affective and cognitive goals will be achieved simultaneously. Through the planned experiences, the students will develop both their ability in the subject and their attitudes towards it. For simplicity, the Outcomes are also grouped according to whether they relate to oral activities, reading and writing skills, or the study of language, literature and communications media, thus eliminating some of the overlap amongst the fourteen major Goals of **English 8-12**.

In the Resource section each of the major Goal areas of the English curriculum is considered in detail. For every Learning Outcome, members of the Resource Book Committee have collected, from a variety of sources, practical suggestions for organizing learning in the classroom. Most of these ideas are the activities which teachers have already found to be successful in their classrooms. Some activities are derived from reputable authorities in the field of English and reading pedagogy, others are the result of an individual teacher's creative experimentation in the classroom. Wherever possible these activities have been related to specific lessons, topics, themes and chapters of the prescribed texts. In addition, the texts prescribed for the study of language and communications contain many exercises and suggestions for class activities which can be incorporated into the program.

Altogether there are over five hundred activities suggested for achieving eighty-five separate learning outcomes. Too little and too much! Some of the Learning Outcomes refer to highly complex language skills which require sustained, sequential learning activities planned to meet the needs of the individual student over a period of time. Other Outcomes refer to relatively simple items of knowledge which can be taught and practised within one part of a multi-activity lesson. But even if the five hundred activities required an average of a half-hour each, it is obvious that they could not all be encompassed within the time allotted for the completion of Grade 9 English.

The selection and sequencing of the learning activities is thus the responsibility of the English teacher, who can make choices according to a knowledge of the abilities, skills, needs and aspirations of the students. While some of the activities are designed for the involvement of the whole class, others are more suitable for small groups of students or for individual study. Recognizing that no student can do all of the activities, nor study all of the texts available, the teacher is able to plan for alternatives and allow individual or group choice. Many of the Outcomes can be achieved by the simultaneous study of several novels, short stories, or anthologies by small groups and individual students, with a comparison of their findings reported and discussed before the whole class.

Neither the Activities nor the Outcomes constitutes a program of study. The curriculum goals are prescribed in **English 8-12** and this **Resource Book** provides suggestions as to how the Goals may be achieved. The planning of an English curriculum suited to the needs of particular students is still one of the prime responsibilities of the professional teacher. Whatever the basic organization chosen for the English 9 course — a language skills approach, a sequence of thematic units, a study of literary genres, an examination of communications media, the discussion of contemporary social issues, the study of language usage, or any combination of these approaches — the teacher must plan the course to cover all of the required objectives. No **Resource Book** can take the place of the teacher in long-term planning for individual students.

There could be value in the English teacher taking time to select and communicate certain activities which could be undertaken by other teachers of appropriate subject. There could be merit in joint English/Social Studies, English/Science, English/Commerce, etc., assignments. English teachers should play a leadership role in identifying speaking, listening, reading and writing goals and learning outcomes which other subjects could help to develop or maintain.

The Evaluation section provides suggestions for evaluating student performance in each of the major areas of the curriculum. Systematic, continuous evaluation needs to be considered as part of the basic curriculum planning. In addition, this section also recommends that the teacher should conduct program evaluation on which to base future curriculum planning.

This **Resource Book** can be used in several ways. In the curriculum planning stage the Overview of Learning Outcomes will help the teacher to develop the basic course organization. In the Overview the textbook column will suggest which Outcomes can be taught from any particular text, while the Textbook Index shows how one text may be used to achieve learning outcomes in various areas of the curriculum. The Resource section provides a variety of individual and group activities, enabling the teacher to plan single lessons, individual and group projects, learning situations to be repeated at regular intervals, and classroom methods in the study of thematic or literature units.

It must be emphasized that the Resource section is not intended to be a comprehensive, inclusive list of classroom activities. There are many ways in which the learning outcomes can be achieved, and teachers are encouraged to develop creative approaches to suit the needs of a particular group of students.

RELATED ADMINISTRATIVE CONCERNS

Time Allotment

The **Administrative Bulletin for Secondary Schools** recommends that between 16 and 24 percent of the school year should be allocated to English 9. The goals and learning outcomes for English 9 are extensive, and cannot be effectively achieved in under 16 percent of the total time.

Classroom Activities (Secondary)

Language B.C., following its assessment of student performance in the English Language Arts, recommends that secondary teachers should be encouraged to:

- — put greater stress upon a student's creative involvement in literature — the writing and speaking of poetry and drama — and upon critical analysis and historical background investigation as ways of increasing enjoyment (I.7);
- — make more and regular written assignments at all levels, *provided* that they be given more time to correct them (III.2);
- — focus on weaknesses identified at the grade levels tested: sentence clarity and development, and punctuation at grade 8, sentence structure and paragraph development at grade 12 (III.2);
- — attempt to increase opportunities for students to attend live performances of literary events (II.7);
- — devote more emphasis to writing and rhetoric as a unique subject of instruction (III.2);
- — devote more emphasis to non-fiction, oral work, and reading skills instruction (II.7);
- — devote more time in the teaching of composition to pre-writing discussions and post-writing instructional sessions, and to explore methods of using the massive television experience of students (III.2);
- — give special attention as necessary to students in the subcategories identified in Section 4 of this report (i.e. those from a non-English speaking background) who may need special materials and instruction (III.2);
- — stress literature as a means of *broadening* the student's experience (I.7);
- — stress the quality and originality of ideas in composition, as well as the mechanics and correctness of expression (I.7).

Refer to Language B.C. — **Summary Report,** p. 24

ENGLISH 9 PRESCRIBED AND AUTHORIZED TEXTS

POETRY

Cameron and Plattor, *The Leaf Not the Tree Programme* — Creative Workshop 2, Creative Workshop Kit 2. (Gage)

Charlesworth, *Second Century Anthologies of Verse 2.* (Oxford)

Dunning, *et al., Some Haystacks Don't Even Have Any Needle.* (Gage)

Hughes, *Nobody But Yourself.* (McGraw-Hill)

Zweigler, *Man in the Poetic Mode 3.* (Book Society of Canada)

NON-FICTION

Leslie, *The Bears and I.* (Ballantine)

Lord, *A Night to Remember.* (Bantam)

Durrell, *My Family and Other Animals.* (Penguin)

Mowatt, *Never Cry Wolf.* (McClelland and Stewart)

Solotaroff, *Man in the Expository Mode 2.* (Book Society of Canada)

Stowe, **Crusoe of Lonesome Lake.* (Ballantine)

SHORT STORIES

Bremner, *Imagine!* (Nelson)

Haupt, *Man in the Fiction Mode 2.* (Book Society of Canada)

Winter, *Journeys.* (Nelson)

DRAMA

Heston, *Man in the Dramatic Mode 1.* (Book Society of Canada)

Heston, *Man in the Dramatic Mode 2.* (Book Society of Canada)

NOVELS

Armstrong, *Sounder.* (Fitzhenry and Whiteside)

Ball, *In the Heat of the Night.* (Signet)

Borland, *When the Legends Die.* (Bantam)

Christie, *And Then There Were None.* (Signet)

Haig-Brown, *The Whale People.* (General Learning Corp)

Heinlein, *Door Into Summer* (Signet)

Hilton, *Lost Horizon.* (Pan)

Innes, *Campbell's Kingdom.* (Fontana)

Lewis, *Out of the Silent Planet.* (Pan)

McLean, *Ice Station Zebra.* (Fontana)

Rose, *There Is a Season.* (Avon)

Schaefer, *Shane.* (Bantam)

Shute, *Pied Piper.* (Signet)

Steinbeck, *The Pearl.* (Bantam)

White, *Sword in the Stone.* (Dell)

Zindel, *Pigman* (Dell)

LANGUAGE

Cline, *et al., Voices in Language, Literature, and Composition 2.* (Ginn — Canadian Edition)
Coman and Shepherd, *Language Is!* (Nelson)
Glatthorn, *et al., The Dynamics of Language 2.* (Heath)
Littell, *Language of Man 2.* (Book Society of Canada)
Roe, *Action English 3.* (Gage)

* Although this title is out of print and therefore has been dropped from the prescription, the teaching suggestions related to it have been retained. The book has been very popular and many schools will undoubtedly retain sufficient copies for continued use. It is still authorized for classroom use.

THE ENGLISH 9 CURRICULUM

AN OVERVIEW OF PRESCRIBED AND RECOMMENDED LEARNING OUTCOMES

Many of the items (as indicated in boldface) are required by the **English 8-12** Curriculum Guide and the Ministry's core curriculum to be taught in every year of the secondary English program.

LISTENING AND SPEAKING

Learning Experiences

The students should:

Participate in a variety of listening and speaking experiences:

1. **Discussion**
2. **Conversations**
3. Role-playing
4. Reading of drama, prose, and poetry
5. Debates
6. Speeches
7. Interviews
8. Simulated radio and TV broadcasts
9. Panel discussions

Knowledge and Skills

Be able to present ideas systematically

Be able to detect bias and the techniques of propaganda.

Be able to demonstrate understanding of oral presentations by such responses as taking organized notes, asking intelligent questions, and presenting opposing points of view.

Attitudes

Understand the importance of listening skills in conversation and discussion

Respect the right of a speaker to present an opinion and the right of others to hear that opinion.

Realize that personal values, prejudice, or emotional reactions may increase or reduce the ability to listen effectively.

WRITING

Learning Experiences

The students should:

Write paragraphs for various purposes, including giving directions, describing, narrating, and supporting an opinion.

Write various kinds of composition, including newspaper stories and articles, directions for building and repairing various devices and critical analysis.

Have opportunity to write prose fiction using such elements as characterization, setting, and theme to develop a plot.

Have opportunities to write various types of poems.

Have opportunities to write in the dramatic mode, including monologue, dialogue, and skits.

Knowledge and Skills

Be able to generate, organize, and substantiate ideas.

Understand that a sentence must be communicating about something (the subject) and that a statement must be made about the subject (predicate).

Be able to write sentences of varying complexity.

Be able to organize ideas into effective paragraphs, considering such factors as narrowing the subject and selecting appropriate details.

Be able to write multi-paragraph compositions with economy and precision.

Revise their writing to eliminate errors in usage, spelling, punctuation, and syntax, and to improve clarity and style.

Proof-read their final draft, and write neatly and legibly.

Have a functional knowledge of a system of English grammar for the improvement of clarity and precision.

Be able to write effectively for the purpose of conducting personal business, including letters of application for jobs and credit.

Be able to organize information effectively through the use of appropriate skills such as note taking and summarizing.

READING

Learning Experiences

The students should:

Be familiar with and have read a wide variety of materials, including:

1. fiction
2. non-fiction
3. poetry
4. newspapers
5. magazines

Knowledge and Skills

Continue to build a broad reading vocabulary

Be able to recognize and use structural clues (roots, prefixes, and suffixes) to derive the meaning of unfamiliar words.

Be able to recognize and use context clues to derive the meaning of unfamiliar words.

Be able to use a dictionary to find the pronunciation and meaning of unfamiliar words.

Understand ideas and information that the writer has explicitly stated (i.e. at the literal level of comprehension).

Be able to read critically.

Be able to adjust their methods of reading to the different purposes of narrative and informational reading.

Be able to use such features of a book as heading, index and glossary.

Be able to locate information in a variety of sources, including the library card catalogue and periodical index.

Make efficient use of basic reference books such as a dictionary, thesaurus, gazeteer, encyclopedia, and periodical guide.

Attitudes

Enjoy reading as a recreational activity.

Recognize that reading is an important source of information.

LANGUAGE

Learning Experiences

The students should:

Knowledge and Skills

Acquire a broad vocabulary that will be useful in academic, vocational and social contexts.

Recognize and be able to use appropriately the various levels diction, including formal, informal and slang.

Understand the effect of context on the meaning of words.

Analyse the elements of word structure (roots, prefixes and suffixes) as an aid in understanding words.

Understand the difference between denotation and connotation.

Have some knowledge of the many historical and contemporary influences on the development of English words and expressions, including other languages and cultures, science and technology, and mythology and literature.

Attitudes

Have an interest in words and idioms, and a desire to learn and use new ones.

Be aware that figurative expression can enrich and clarify spoken and written language.

COMMUNICATIONS MEDIA

Learning Experiences

The students should:

View and listen to samples of the mass media, including:

1. radio broadcasts and tapes
2. TV broadcasts and video-tapes
3. newspapers
4. film
5. magazines
6. advertising

Have opportunities to respond to literary works by creating imaginatively in other genres and artistic forms, including audio-visual presentations, dramatizations, and pictorial representations.

Knowledge and Skills

Understand the functions and influences of various mass media, including radio, TV, newspapers, films and magazines.

Understand the functions and influences of various mass media in selling commercial products, and identify the use of false logic.

Be able to compare and contrast literary works with non-profit versions.

Attitudes

Be able to make discriminating choices in their consumption of media.

LITERATURE

Learning Experiences

The students should:

Read some contemporary and historical works of fiction, drama, and poetry that are generally recognized as having literary merit.

Read various types of novels and short stories.

Read various types of poetry, including narrative, lyric and dramatic.

Read various types of non-fiction, including biography, autobiography, history and travel.

Knowledge and Skills

Be able to identify values and attitudes expressed in works of literature, and compare these with their own.

Understand and be able to use literary terms relevant to the discussion of works of literature which they have read.

Recognize various types of novels, short stories, poems, non-fiction, and plays which they have read, and be able to discuss their characteristics.

Know relevant information about the background to a literary work, especially circumstances in the author's life, and the sources of the author's material.

Read some literary works in sufficient depth to see the indivisibility of form and content.

Understand that a work of literature may have several levels of meaning, and that a work of literature may have different meanings for different readers.

Be able to explain why, for them, one work of literature is more effective than another, and to compare the writing styles of various authors.

Be able to compare and contrast treatments of a particular theme within the same form or in different genres.

Be able to comment on the significance of particular words and phrases in a literary work.

Attitudes

Be able to discuss, with some insight, literary works they have read. They should understand, through experience, that concentrated attention to a literary work can provide insight and pleasure, and enjoy sharing with others their opinions, impressions and feelings about their reading.

LITERATURE (continued)

The students should:

Learning Experiences

Read various types of drama, including monologues, puppet plays, TV plays, radio plays, and one-act plays for the theatre.

Read literature aloud, and participate in poetry readings and classroom drama.

Read various works of Canadian literature.

Knowledge and Skills

Have some knowledge of the effects on Canadian literature of such factors as geography, history, and ethnic diversity.

Have some knowledge of recurring themes in Canadian literature including nature, the hostile environment, and the individual in conflict.

Have some knowledge of the treatment of humour and satire in Canadian literature.

Attitudes

Increase, through their reading of literature, their awareness of the diversity and complexity of human experience, and of concerns shared by people of different periods and societies.

Voluntarily read a broad variety of literature, including fiction and non-fiction of the past and present.

EVALUATION

Evaluation is an essential part of the English program, fulfilling three important functions:

1. Feedback to the students, measuring their rate of progress in learning the knowledge and skills defined by the Curriculum Guide.
2. Information to enable the teacher to assess the appropriateness of the curriculum planned for the class, and to measure the effectiveness of the choice of texts and activities for achieving the required Goals and Outcomes.
3. Assessment of pupil achievement for parents, counsellors, and administrators, enabling them to compare the achievement of a particular student or group of students with the standards established for their grade or age group.

When the evaluation of student achievement is defined in a single grade, whether by letter or percentage, at the end of a semester, or year, it is obvious that the report does not provide the detailed information which students, teachers, parents, counsellors, and administrators need for the planning of future learning. The single grade, in fact, is a very blunt instrument. It is unlikely that a student's achievement through all of the eighty-five Learning Outcomes specified for Grade 9 English will be uniformly A, or B-, or C, or D. In using a single grade to assess a student's overall progress in English it is necessary to measure and report also on the various strengths and weaknesses shown by the student's performance in all of the program Goals.

Evaluation needs to be a continuous and differentiated program of student assessment to give meaning to the periodic report which summarizes the student's overall progress.

As a program of continuous feedback, evaluation can take several forms:

1. **Self-evaluation by the student**

   The student makes an assessment of the work produced, assignments completed, speeches delivered, topics discussed, writings shared or published, books, magazines, and articles read and enjoyed, films and videotapes viewed and criticized, etc.

2. **Informal evaluation by the teacher and peers**

   Comments, questions, criticisms, and appreciation, both verbal and non-verbal, are all part of the feedback gained by the student who is encouraged to share her or his efforts with an audience. To the extent that English is a subject about communication, then the effectiveness of a student's achievement may be measured by how well the student communicates with the chosen audience.

3. **Formal Assessment**

   The quality and quantity of a student's work can be assessed and measured by the teacher or marker/assistant. In this case evaluation is based not on the personal whims and preferences of a particular individual, but on observable criteria, which the student must know in advance.

4. **Tests and Examinations**

   While much of a student's learning in the English program is concerned with the student's use of resources, and the student's interaction with other people, there are still some skills and items of knowledge which can be tested in isolation under test conditions, with some degree of objectivity in results that are more easily quantifiable than in the other modes of evaluation. For some skills, standardized tests are available from commercial organizations, allowing student performance to be measured and compared with norms established for Canada, or more likely, the U.S.

EVALUATION OF LEARNING OUTCOMES

The following chart suggests what types of evaluation methods and instruments are best suited to the various categories of Learning Outcome as set out in the Overview. Following the Chart are specific suggestions for evaluating each aspect of the English curriculum.

EVALUATION OF LEARNING OUTCOMES

TYPE OF OUTCOME	METHODS AND INSTRUMENTS	CRITERIA	EVALUATORS
Learning Experiences	Check-list Teacher observation Student writing-file Record of Projects attempted and completed Student Contract Program Completion Form	Student participation in class and group activities Production of individual, group, or class projects. Knowledge or recall of books read Presentation of student writing	Student, peers, and teacher
Skills and Knowledge	Diagnostic and Attainment Tests Standardized reading tests Informal Reading or Writing Inventory Teacher-made tests of language and communication skills Teacher-made objective tests of knowledge and recall: Multiple-choice True/false Matching pairs Sentence completion Definitions	Ability to perform the required skills Recall of information about various aspects of English	Teacher
Attitudes	Observation of student behaviour and participation Student/teacher conferences Attitude Inventory Class and group discussion of values	Interest in the program Goals Commitment to the program activities Voluntary use of English skills in everyday life	Student and teacher

LEARNING EXPERIENCES

Of the three categories of Learning Outcome in the Overview (pp. 7-14), those Outcomes dealing with learning experiences are the most easily evaluated. The primary concern here is the student's participation in the set of experiences defined by the curriculum. In organizing a class the teacher should ensure that every student has the opportunity and encouragement to attempt each type of activity. While both student and teacher will be interested in the quality of the experience — especially for what it reveals about the student's attitudes — nevertheless the curriculum requirement is concerned primarily with the quantity and breadth of the student's experience. The emphasis is on participation, which can be measured by good record-keeping, the student's reading journal, writing folder, vocabulary lists, check-lists of projects attempted and completed, student contracts for units of study, and program completion forms showing the minimum and maximum requirements for success in each area of the program.

ATTITUDES

The Learning Outcomes related to the student's attitudes are best evaluated by observation and discussion, although questionnaires and attitudes inventories are very helpful for both the student and the teacher. Perhaps the success of the teacher's curriculum is best measured in the accomplishment of these Outcomes, which will show that English has become a part of the students' lives. While it is obvious that a student's attitude will have a large effect in the achievement of other Learning Outcomes, it is still debatable whether these results should be a part of a student's overall grade, or whether the student's attitudes should be reported separately from the assessment of skills and knowledge.

SKILLS AND KNOWLEDGE

In the evaluation of the Outcomes concerned with the student's skills and knowledge of the subject, the standards of achievement must be determined by the teacher in consultation with the students. Most students will already have some degree of proficiency in a great many of the skills described in the Curriculum Guide. The teacher must diagnose individual abilities in order to set realistic standards for these Outcomes.

For example, one writing objective is that students should "be able to write sentences of varying complexity" (a Learning Outcome required to be taught in every year of the secondary program). The teacher must first determine the students' abilities in this skill in order to estimate the benefit to be gained from having them do the sentence-combining exercises recommended in the Activities section. Students already able to perform the embedding techniques should be allowed to carry on with other English activities rather than waste time with the mechanical practice of a skill already mastered. A refinement of the diagnostic procedure in this case would be to compare the students' "syntactical fluency" with the norms established by Mellon, O'Hare, etc. (see **Sentence Combining** in the Additional Resources to Goal 5). Students could be taught to count the length of T-Units in their own writing before and after a study of sentence structure in order to measure their own improvement. The students' skills in the use of language — including reading comprehension, vocabulary, sentence construction, usage, and grammar — can be measured through the use of tests based on the exercises and activities suggested in this **Resource Book.** Similarly, the student's ability to detect propaganda, to use a dictionary and other references, to distinguish between denotation and connotation, to compare literary and non-literary media, to use literary terms, or to identify themes and values in literary works, may be measured by tests based on the activities recommended for each Outcome.

It is important, however, that the student's assessment and report should reflect the total spectrum of the English curriculum. Credit must be given for the student's achievement in oral skills as much as in writing, in the study of media as well as literature, in the reading of non-fiction as well as the study of novels. Many of the ideas suggested in the **English 8 Resource Book** are also applicable at this level.

Other suggestions for evaluation of the various areas of the curriculum are as follows:

ORAL ACTIVITIES

- Use observation of each student's performance in listening and speaking activities. Give the students a check-list for self-evaluation and group assessment of each other's oral skills.
- Give tests of listening comprehension by reading a short passage from one of the texts followed by a series of questions to test literal or inferential comprehension.
- Tape-record a class debate for later play-back and discussion of the students' contributions.
- Let each student contribute a 3-minute speech to a class cassette. When complete, evaluate each student's speaking ability with the following check-list:

Name ____________________
Topic ____________________

Presentation
Clarity ________
Pace ________

Organization
Introduction ________
Sequence of ideas ________
Transition ________
Conclusion ________
Overall effectiveness ________

READING

Comprehension (both literal and inferential), vocabulary, speed and accuracy can be measured by standardized tests or by the diagnostic and attainment tests included with the **Tactics in Reading** Card Kits prescribed for developmental reading.

- Let each student keep a Reading Log to record the quantity and variety of outside reading.
- Schedule regular Reading Conferences for each student to evaluate individual reading attitudes and attainment.
- Administer an Informal Reading Inventory as described in the **Success in Reading** series.

WRITING

- Ensure that each student keeps a cumulative file or folio of all writings, including drafts, revisions, and finished copy. Evaluate the writing collection at periodic writing-conferences for the quantity of material, variety and originality of idea, and effectiveness of presentation.
- Evaluate student writing by the quality of ideas before working with form, structure, usage, or mechanics.
- Insist on the revision and re-writing of selected pieces for presentation to an audience (other than the teacher): i.e. other students, parents, etc.

- Let students circulate a selected piece of writing for feedback and criticism from the members of a small group.
- After instruction in a particular aspect of usage — spelling, punctuation, agreement, sentence structure, etc. — mark and grade a piece of writing solely for that writing skill.
- Give students a piece of typical low-quality student writing as a test of editing and proof-reading skills. Grade the rewriting for the re-organization and expansion of the original ideas, as well as the correction of errors.

LANGUAGE

- Give regular tests of vocabulary. Use multiple choice, true/false, or matching questions to test the learning of meanings of words chosen from the literature texts.
- Give as a test a piece of informal prose to be rewritten in formal language, or vice versa.
- Give a passage of emotive rhetoric to test the students' ability to isolate the words with connotative power.
- Give a selection of words of different origin to test the students' knowledge of the development of English.
- Give the students sentences using nonsense words for the form-classes. Test grammatical skills by asking the students to make sentence transformations using the same nonsense words: i.e. statement to question, change of tense, person, voice, etc., sentence joining and embedding, etc.

COMMUNICATION MEDIA

Give the students a series of magazine ads to test their knowledge of advertising techniques.

- Use magazine ads to test the students' ability to discern the connotative power of key words.
- Use a tape of radio ads to test the students' critical analysis by listening.
- Assign the critical analysis of TV programs and advertising for home study.
- Have students keep an "advertising log" of a sample hour for TV programming.

LITERATURE

- Use selected passages from the literature texts to test reading comprehension.
- Use objective tests to evaluate the understanding of themes and values in works that have been read and discussed in class.
- Use objective tests to evaluate background knowledge of the literature texts.
- Use samples of Canadian poetry and prose to test the students' identification of typical Canadian themes.
- Give a "famous authors" test (multiple choice, matching or sentence completion) to evaluate the students' knowledge of the outstanding writers studied or discussed in class.

PROGRAM EVALUATION

Student achievement of the various learning outcomes in the English 9 Curriculum is the most reliable measure of the effectiveness of the program. In particular, success in reaching the affective objectives in the learning outcomes related to the students' attitudes will testify to the effect that the program may have on the students' future learning.

The columns provided in the Overview of Learning Outcomes can be used as checklists by the teacher to mark off the progress of each Grade 9 English class. No class, of course, could proceed sequentially through the fourteen program goals. Rather as the class participates in a series of activities designed to improve language skills, or studies a series of units of thematic or literature topics, then the teacher will be able to note the achievement of various learning outcomes from different areas of the curriculum.

Teachers will also be interested in surveying the range of methods and materials which they have used during a course. The following questionnaire "A Survey of Methods and Materials" was developed by Candida Gillis, Lois Rosen, and Wendy Neininger, for the **EJ Readership Survey** in the **English Journal** (January, 1977). The results of the survey have been tabulated and described by Candida Gillis in "The English Classroom 1977," **English Journal** 66:6 (September, 1977) 20-26. These questions are very useful in showing the scope of activities for the English classroom, enabling the teacher to make a comparative evaluation between the methods adopted for the course and the methods used in the "typical" English classroom identified by the survey. Use the "0" to indicate "Never," "1" to mean "sometimes," "3" to mean "regularly".

A SURVEY OF METHODS AND MATERIALS

1. DID YOU TEACH ANY OF THE FOLLOWING IN ORDER TO IMPROVE YOUR STUDENTS' ABILITIES IN ENGLISH?

Expression of personal voice in writing	0	1	3
Awareness of audience	0	1	3
Techniques of narrative writing	0	1	3
Filmmaking techniques	0	1	3
Characteristics of a literary genre or form	0	1	3
Non-verbal expression	0	1	3
Techniques of expository writing	0	1	3
Standard usage	0	1	3
Principles of logic	0	1	3
Point of view	0	1	3
Writer's use of language — imagery, syntax, vocabulary, usage	0	1	3
Organizing material	0	1	3
Techniques of descriptive writing	0	1	3
Features of dialects	0	1	3
Sentence combining	0	1	3
History of film	0	1	3
Plot development	0	1	3
Listening skills	0	1	3
Techniques of argumentative writing	0	1	3
Spelling and vocabulary	0	1	3
Techniques of newspaper or magazine production	0	1	3
Characterization in literature	0	1	3
Punctuation	0	1	3
Paragraph organization	0	1	3
History and nature of language	0	1	3
Techniques of research and use of research materials	0	1	3
Forms of versification	0	1	3
Traditional grammar	0	1	3
Structural grammar	0	1	3
Transformational grammar	0	1	3
Topic or thesis sentence	0	1	3
Themes in a work of literature	0	1	3
Author's biography	0	1	3
Control of speaking voice	0	1	3
Historical backgrounds of literature	0	1	3
The relationship of literature and writing to art and/or music	0	1	3
Techniques of informal speaking — (conversation, discussion)	0	1	3
Universal myths in literature	0	1	3
Techniques of leading discussions	0	1	3
Techniques of formal speaking (argumentation, persuasion, debate)	0	1	3
Personal concerns as revealed by literature	0	1	3
Problems of society as revealed by literature	0	1	3
Other ______________________________	0	1	3

2. DID YOU USE ANY OF THE FOLLOWING TO MOTIVATE STUDENTS TO WRITE?

Movies or television	0	1	3
Slides, filmstrips, or pictures	0	1	3
Literature	0	1	3
Music	0	1	3
Guest speakers	0	1	3
Whole class discussions	0	1	3
Small group discussions	0	1	3
Creative dramatics	0	1	3
Field trips	0	1	3
Teacher talk or lecture	0	1	3

3. IN WHICH OF THE FOLLOWING FORMS DID YOUR STUDENTS WRITE?

Ungraded free writing	0	1	3
Plays	0	1	3
Poetry	0	1	3
Short stories	0	1	3
Newspaper or magazine articles	0	1	3
Exposition	0	1	3
Description	0	1	3
Interpretation or analysis	0	1	3
Argumentation	0	1	3
Research papers	0	1	3
Journals or diaries	0	1	3
Narrative or personal experience	0	1	3
Stream-of-consciousness	0	1	3
Study guide questions	0	1	3
Popular writing — contests, graffiti, cartoons, etc.	0	1	3
Filmstrip or slide narration	0	1	3
Application forms	0	1	3
Notes to a lecture, movie, or reading	0	1	3
Directions	0	1	3
Essay tests	0	1	3
Business letters	0	1	3
Radio, movie, or television scripts	0	1	3
Single paragraphs	0	1	3
Full length essays	0	1	3
Advertisements	0	1	3
Student-produced materials — writing, reports, projects, etc.	0	1	3
Other ______________________	0	1	3

4. DID YOU HAVE STUDENTS PARTICIPATE IN ANY OF THE FOLLOWING WHEN YOUR *MAIN INTENTION* WAS TEACHING WRITING?

Completing grammar, vocabulary, spelling exercises	0	1	3
Making sensory observations	0	1	3
Meditating	0	1	3
Writing outlines	0	1	3
Listening to a talk about the qualities of good writing	0	1	3
Writing individually in class	0	1	3
Revising and rewriting own compositions based on your comments	0	1	3
Revising and rewriting own composition based on peer commentary	0	1	3
Working as a group to produce a single piece of writing	0	1	3
Critiquing each others' papers and revising own papers based on the comments	0	1	3
Conferring with each other while writing	0	1	3
Making a class book, magazine, or newspaper	0	1	3
Displaying writing on a bulletin board	0	1	3
Writing personal responses to each other's writing	0	1	3
Trading papers to read	0	1	3
Reading their own writing aloud to the class or to a group	0	1	3
Analyzing a student's paper duplicated for the entire class	0	1	3
Listening to you read your own writing to the class	0	1	3
Selecting their own writing topics	0	1	3
Identifying their own writing problems, needs	0	1	3
Working independently on individualized writing programs	0	1	3
Reading examples of good writing	0	1	3
Writing as a class on a single, assigned topic	0	1	3
Accompanying their own writing with illustrations music, slides, etc.	0	1	3
Reading literature	0	1	3
Watching filmstrips or films about writing	0	1	3
Reading books about the qualities of good writing or about how to write	0	1	3
Writing corrections of errors without revising the composition	0	1	3
Other ________________________	0	1	3

5. DID YOU USE ANY OF THE FOLLOWING TO MOTIVATE STUDENTS TO WANT TO READ LITERATURE?

Professional book reviews	0	1	3
Reading aloud from literature	0	1	3
Movies or television	0	1	3
Slides, filmstrips, or pictures	0	1	3
Music	0	1	3
Guest speakers	0	1	3
Whole class discussions	0	1	3

Small group discussions	0	1	3
Creative dramatics	0	1	3
Field trips	0	1	3
Teacher talk or lecture	0	1	3
Student-produced materials — writing, reports, projects etc.	0	1	3
Other ______________________________	0	1	3

6. WHICH OF THE FOLLOWING KINDS OF READING MATERIALS DID YOU USE WITH MOST OF YOUR CLASS?

Reference books — dictionary, encyclopedia, thesaurus, style manual, etc.	0	1	3
Grammar-usage, text or workbook	0	1	3
Student-composed literature	0	1	3
Literature anthology	0	1	3
Short stories	0	1	3
Novels	0	1	3
Plays	0	1	3
Poetry	0	1	3
Newspapers or magazines	0	1	3
Technical articles	0	1	3
Literary criticism or book reviews	0	1	3
Classics	0	1	3
Current best-sellers	0	1	3
Minority literature	0	1	3
Fairy tales, myths, fables	0	1	3
Young adult fiction	0	1	3
Sports stories	0	1	3
Gothic fiction	0	1	3
Science fiction	0	1	3
Detective/mystery fiction	0	1	3
Movie or television scripts	0	1	3
Advertisements	0	1	3
Song lyrics	0	1	3
Other ______________________________	0	1	3

7. DID YOU HAVE STUDENTS PARTICIPATE IN ANY OF THE FOLLOWING WHEN YOUR *MAIN INTENTION* WAS TEACHING LITERATURE OR READING?

Doing research in relation to literature	0	1	3
Writing letters to characters or other students	0	1	3
Writing book reports or reviews	0	1	3
Completing exercises in individualized learning packets, commercial kits, teacher-made packets	0	1	3
Reading each others' writing	0	1	3

Doing close, textual analysis of a piece of literature	0	1	3
Writing poems, plays, or stories	0	1	3
Answering study guide questions in writing	0	1	3
Writing reactions in journals	0	1	3
Writing interpretations, analyses	0	1	3
Completing grammar exercises	0	1	3
Reading aloud in class	0	1	3
Doing choral readings	0	1	3
Talking freely	0	1	3
Discussing in small groups	0	1	3
Giving oral reports, talks, or speeches	0	1	3
Making vocabulary lists from literature	0	1	3
Doing role-playing	0	1	3
Dramatizing scenes from literature or reading dramatically	0	1	3
Preparing small group presentations	0	1	3
Listening to you talk or lecture about the literature	0	1	3
Seeing short or feature length movies	0	1	3
Seeing films or filmstrips about authors or literature	0	1	3
Creating or selecting accompaniments to literature — illustrations, music, slides, posters, etc.	0	1	3
Spending time in class on free reading (self-selected, ungraded reading)	0	1	3
identifying their own reading problems, needs	0	1	3
Choosing their own reading material	0	1	3
Reading the same material as a class	0	1	3
Discussing study guide questions in groups or as a class	0	1	3
Other ________________________________	0	1	3

8. FOR WHICH OF THE FOLLOWING REASONS DID YOU SELECT READING MATERIAL FOR MOST OF YOUR CLASS?

Current popularity	0	1	3
Style	0	1	3
Realistic nature	0	1	3
Students' interests	0	1	3
Ease of reading	0	1	3
Subject matter	0	1	3
Ethical lessons	0	1	3
Classical importance	0	1	3
Aesthetic importance	0	1	3
Recommendation of professional journal	0	1	3
Recommendation of other teachers	0	1	3
Curriculum requirements	0	1	3
Accessibility in school	0	1	3
Other ________________________________	0	1	3

9. WHICH OF THE FOLLOWING KINDS OF TALKING DID MOST STUDENTS DO IN YOUR CLASS?

Unstructured, informal conversation	0	1	3
Dramatic reading of literature	0	1	3
Impromptu talks	0	1	3
Extemporaneous speeches	0	1	3
Speeches or talks to persuade or sell	0	1	3
Interviews	0	1	3
Choral speaking	0	1	3
Storytelling	0	1	3
Leading discussions	0	1	3
Participation in discussions	0	1	3
Acting out plays	0	1	3
Humorous speeches or talks	0	1	3
Panel reports	0	1	3
Debates, formal or informal	0	1	3
Other ______________________________	0	1	3

10. WHICH OF THE FOLLOWING MEDIA WERE YOU ABLE TO HAVE YOUR STUDENTS PRODUCE?

Full length movies	0	1	3
Short films	0	1	3
Photographs	0	1	3
Filmstrips	0	1	3
Slides	0	1	3
Sound-tape recordings	0	1	3
Videotape recordings	0	1	3

11. DID YOU USE ANY OF THE FOLLOWING TECHNIQUES TO EVALUATE STUDENT PROGRESS IN OR GIVE GRADES ON STUDENT READING, WRITING, OR SPEAKING?

Hold an individual conference	0	1	3
Keep a cumulative folder of written work	0	1	3
Grade student writing	0	1	3
Have students grade each other	0	1	3
Have students develop their own criteria for grading	0	1	3
Grade each student on the basis of her or his own improvement	0	1	3
Grade student participation in discussion	0	1	3
Give essay tests	0	1	3
Give objective tests	0	1	3
Grade or evaluate individual or group projects	0	1	3
Grade or evaluate student-produced audio-visuals	0	1	3
Grade or evaluate student reports or talks for the whole class	0	1	3

Grade or evaluate study guide questions	0	1	3
Give oral tests	0	1	3
Grade or evaluate quantity of reading or writing	0	1	3
Have students prepare own tests or study guide questions	0	1	3
Grade or evaluate workbook exercises	0	1	3
Other ________________________________	0	1	3

12. WHICH OF THE FOLLOWING PURPOSES DID YOU EMPHASIZE WHEN GIVING WRITING ASSIGNMENTS TO YOUR CLASS?

Discover and clarify their own feelings and thoughts	0	1	3
Think more critically, logically	0	1	3
Acquire the ability to communicate ideas clearly	0	1	3
Acquire the ability to adapt one's writing for different audiences	0	1	3
Acquire habits of correctness in usage, grammar, spelling	0	1	3
Increase reading comprehension	0	1	3
Other ________________________________	0	1	3

13. WHICH OF THE FOLLOWING PURPOSES DID YOU EMPHASIZE WHEN HAVING STUDENTS READ?

Increase language fluency and grammatical accuracy	0	1	3
Increase reading speed and comprehension	0	1	3
Improve critical thinking	0	1	3
Gain information	0	1	3
Personal pleasure	0	1	3
Increased knowledge of human character and motivation	0	1	3
Personal growth and increased self-understanding	0	1	3
Increased ability to understand and appreciate literary conventions and aesthetics	0	1	3
Other ________________________________	0	1	3

14. WHICH OF THE FOLLOWING PURPOSES DID YOU EMPHASIZE WHEN HAVING STUDENTS TALK IN CLASS?

Organize their ideas	0	1	3
Think more critically and logically	0	1	3
Discover, clarify their own feelings and thoughts	0	1	3
Acquire habits of correctness in usage, grammar, pronunciation	0	1	3
Acquire the ability to communicate ideas clearly	0	1	3
Acquire the ability to adjust one's language for different audiences and occasions	0	1	3
Request and give information	0	1	3
Other ________________________________	0	1	3

RESOURCES

CURRICULUM GOALS AND LEARNING OUTCOMES

PRESCRIBED AND AUTHORIZED TEXTS AND ADDITIONAL RESOURCES

SUGGESTED ACTIVITIES FOR THE CLASS, Small
Groups and Individual Students

GOAL 1

HELP STUDENTS TO LISTEN EFFECTIVELY

Several surveys have shown that for most people **listening** is the major aspect of verbal communication. It is important in Grade 9 to continue teaching the listening skills begun in Grade 8, in order that the students develop an appreciation of the importance of listening, for both information and pleasure.

- Give the students the following strategy, developed by Science Research Associates, for increasing listening effectiveness:

TQLR

T — Tune in.	The listener must tune in to the speaker and the subject. Mentally call up everything known about the subject. Shut out all distractions.
Q — Question.	The listener should formulate questions in his mind. What will this speaker say about this topic? What is the speaker's background? I wonder if he will mention . . . ?
L — Listen.	Organize the information as it is received. Anticipate what the speaker will say next. React mentally to everything heard.
R — Review	Go over what has been said and connect it to what is being said now. Summarize and evaluate constantly. Separate the main ideas from the subordinate ones.

- Use this check-list of teacher activities to develop effective listening skills:

CLASSROOM CONDITIONS FOR IMPROVING LISTENING

1. Reinforce TQLR strategy before all oral activities.
2. Limit oral presentation and questioning sessions to 20 minutes.
3. Present material in a logical, organized form. Use code words to help memorization.
4. Don't repeat information or instructions.
5. Give periodic listening tests and games.
6. Use slides, video-tape, audiotape, and films as alternatives to oral presentations.
7. Create a good listening environment. Reduce distracting noises and interruptions.

8. Enliven listening with humour.
9. Use appropriate forms of presentation for different types of information.
10. Set a good example by being a good listener to students' questions and presentations.
11. Give instructions clearly. Allow time for completion before giving more.
12. Don't repeat students' answers.
13. State the purpose of the listening activity before giving an oral presentation.
14. Watch for "glazed eyeballs." Let the students show a prearranged signal (e.g. a coloured card) to indicate that they have run out of listening power.

A. The students should understand the importance of listening skills in conversation and discussion.

TEXTS

Note: Texts set in light face and marked with an * appear under *Additional Resources* at the end of each GOAL.

ACTIVITIES FOR THE CLASS, SMALL GROUPS, AND INDIVIDUALS

- Read the following scenario to the class:

You are the pilot of an airplane which is flying between Vancouver and Toronto. There are 164 passengers aboard. The plane is one hour out of Vancouver. The decor of the plane is multi-coloured, with two-toned blue seats and carpets of soothing orange. The hostesses have just finished serving lunch: steak, baked potatoes, brocolli and carrots. Everything is going well.

What is the pilot's name?

Most students will miss the significance of the first words "you are." Discussion of this trick could show the importance of the qualities of effective listening:

— the need to have a purpose for listening

— separating main ideas from trivial details

— concentrating on the speaker

— avoiding distractions

- This game can be repeated, by varying the final question — e.g. "How old is the pilot? What is the pilot's address." The trick also occurs with other scenarios. (see Weber, p. 63)

- Let the students close their eyes and listen in silence for one minute. Make a list of all the identifiable sounds of the school environment. This article extends this exercise, linking it with writing, literature, and grammar activities.

"Listening: First Steps in Developmental Drama"

- Make a tape of everyday household sounds (e.g. tap dripping, coffee pot perking, door creaking, fridge-door slamming, etc.) Let the students listen to identify sounds.

- Practise relaying messages. Divide the class into teams. Give the first member of each team an oral message (e.g. Mr. Jones' class will be dismissed at the end of the fourth period tomorrow.") Each person passes the message on to the next, and the last person writes the received version on the blackboard for comparison with the original.

- The same exercise can be repeated with longer pieces of information, such as a newspaper item. Another variation is to send one team out of the room. Read the information to the whole class, and choose one person to relay the information to the first member of the team. The relaying of the message from person to person takes place in the classroom, in order that the rest of the class can observe what happens to the message in the process of oral communication. (p. 65)

Yes, They Can!

- Read a list of words, or play a taped list, for the students to pick out the word that does not belong to the group, e.g. lumber, plywood, nails, panelling, glue, **radiator**.

  — pansy, **tulip**, peony, poppy, petunia. (p. 71)

- Experiment with a variety of seating arrangements in order to demonstrate the value of eye-contact in oral presentations. For example, give a short lecture from the back of the class. Repeat the lecture from the front. Discuss the difference in response from the students.

- Discuss the question: Why is listening important in conversation? Have students contribute the characteristics of a good listener in a conversational situation, and the effects a good listener has on the speaker. The following points should be emphasized.

Yes, They Can!

"The Good Listener"

— Maintains eye contact

— Does not interrupt the speaker

— Follows the thread of the speaker's topic

— Does not abruptly change the subject

— Responds to the speaker with visual signals: head-nodding, smiling, body attitude, etc., and with verbal expressions of interest and agreement.

Man in the Dramatic Mode 1

- Pairs of students should read the conversation between Geraldine and Timbral in "Mr. Timbral's Reckoning" pp. 1-5. After a practice reading to become familiar with the text, each pair should re-read the extract emphasizing the listening skills of conversation.

The students should have participated in a variety of listening experiences; examples might include speeches, debates, and discussions; radio and television news broadcasts, editorials, and interviews; readings of drama, prose and poetry.

- All oral activities provide opportunities for developing listening skills. In classroom debates, awarding extra points for the rebuttal of arguments emphasizes the need to listen critically to the speakers. The following guide provides a structure by which each member of the class must follow the line of argument and rebuttal:

Learning Discussion Skills Through Games

1. #1 starts discussion by giving opinion.
2. #2 responds to #1 indicating whether he/she agrees or disagrees and why.
3. #3 responds to both #1 and #2 but gives no new idea. He/she simply states agreement or disagreement.
4. #4 introduces new idea.
5. #5 responds to #4.
6. #6 asks #5 a question to clarify his opinion.
7. #7 answers #6.
8. #8 relates his/her opinion to that of either #1 or #2.
9. #1 responds to #8, agreeing or disagreeing.
10. #2 responds to #8.
11. #9 responds to #8.
12. #8 replies.
13. #10 presents his opinion.
14. #11 responds to #10.
15. #12 introduces his/her opinion, a new idea.
16. #13 points out an observation on #13's or #1, or #2, or #4, or #8.
17. #14 asks #13 what his/her opinion is.
18. #13 replies.
19. #14 responds to #13's reply, revealing his/her own opinion.
20. #15 introduces a new idea, his opinion.
21. #16 responds to #15's opinion.
22. #17 responds to #15's opinion, and indicates his/her view.
23. #18 responds to #15's opinion.

24. #19 introduces a new idea.
25. #20 responds to #19's opinion (new idea).
26. #21 asks #19 a question to clarify his/her opinion.
27. #19 answers.
28. #22 relates his/her opinion to either that of #19 or #20.
29. #23 responds to #20.
30. #24 responds to #19's opinion and indicates his/her view.
31. #25 summarizes the main arguments of the group.

Distribute a guide to each class member. Substitute student names for the numbers.

- Select four students to give a 2-minute oral introduction of themselves to the class. Suggest the sort of information that can be concluded: address, date and place of birth, number of brothers and sisters, hobbies, interests, etc. Afterwards use TQLR with the class in an attempt to reconstruct the given information.

- Assign or let students choose randomly from a large collection of short, personal topics: e.g., "My Pet Peeve", "When I Was Five", "If I Had a Thousand Dollars", etc. Allow speakers five minutes to prepare a 2-minute speech. Follow the speeches with a discussion of factors which promoted or distracted from good listening.

Some Haystacks Don't Even Have Any Needle

- Have the students read "Corner", p. 39. Discuss the possibilities for different oral interpretations of the poem. Let student readers demonstrate the effects of a variety of readings of the poem. Play the recording of the poem from the record. (Scott Foresman). Students may also mime the situation to the reading.

- Read the opening pages of a suitable novel or short story to the class. Discuss the expectations raised in the listener and the questions which are likely to be resolved in the story.

Nobody But Yourself

- Read the following poems aloud:

  "Highway: Michigan" p. 7
  "Waiter! . . . There's an alligator in my coffee" p. 12
  "Transfusion" p. 14 (Students can add sound effects)
  "To James" p. 26
  "Dog Around the Block" p. 59. The students may participate in the reading with the repetition and exactment of the word "sniffing."
  "Children's Party" p. 86
  "Limericks" p. 88
  "More About People" p. 91
  "It's Raining in Love" p. 150
  "How Do I Love Thee?" p. 151
  "At The Cedars" p. 154

"Mia Carlotta" p. 166

"Unwanted" p. 174

Nobody But Yourself

- Many of the poems in this anthology have been recorded as songs. Let the students collect some of the records listed. Listen to the songs to demonstrate how the music affects and enhances the listener's response to the words.
- Make tape-recordings of readings of prose extracts from newspapers, magazines, and text-books. Use several readers to give a variety of voices. Follow each reading with a number of questions to test the students' recall of factual information. The answers may be included on the tape so that the exercise can be done in a group or individual learning situations.
- Record on tape several selections giving instructions to the students.
  e.g. Go to the book shelves and get a **Gage Canadian Dictionary.** Turn to page 183. Write down the definition of the third word written in bold print.
- Discuss the necessity of listening to key pieces of information. After reading the following instructions to the class, let the students make a list of the jobs to be done:

  > You are a garage attendant in a corner service station. The manager gives these instructions. "Bring in the white 1975 Chevrolet and give it a lub. and oil. Check all the heater hoses and the automatic transmission level. Vacuum it and clean all the windows. Leave it outside on the north side of the building. Lock it, and bring the keys into the office."
- Have the students make their own lists of instructions to present to a partner, small group, or the whole class.
- Discuss the necessity of selecting important information, as in the following example:,

  > You are a driver for a delivery firm. The green Ford is loaded. Here are the keys and the invoices with the information. You will have to gas up before you leave. The dining suite goes to 550 Rideau Crescent; The roto-tiller to #199 14332-122 St. The armchair goes to the basement suite at 345 Eligh Avenue.

  Students should realize that after they were given the invoices with items and addresses there would be no need to remember these details.

Yes They Can!

- Similar exercises in following instructions can be found on pp. 69-71.

The students should be able to demonstrate understanding of oral presentation by such responses as:

1. **taking organized notes**
2. **asking intelligent questions**
3. **presenting opposing points of view.**

● Read and discuss the instruction for taking notes, pp. 95-123, 124-126.	**Success in Reading 4**
● Prepare a 10-minute lecture on a suitable topic (e.g. Non-Verbal Languages, pp. 37-41). Before giving the lecture, give the students the main headings of the talk. Afterwards, let the students try to remember the examples used in the speech.	**Language Is!**
● Read the passage "The Language of Bees" p. 19, with the students taking notes on the information presented. Afterwards, let the students try to reconstruct the article from their notes. Compare with the original in the text-book.	**Language Is!**
● Prepare a 10-minute lecture (e.g. "The origin of human language" p. 23-24) with notes written on an overhead transparency. Use masks to reveal each of the note headings as the lecture proceeds.	**Language Is!**
● Repeat this activity without showing the lecture notes. Students take notes from listening, and afterwards compare their record of the speech with the speaker's actual notes.	**Success in Reading 3**
● The exercise "Reading for Main Ideas" pp. 150-168 can also be used to improve listening skills. Read the passages aloud, and dictate the questions. Students should try to note main ideas while they are listening, and use their notes to answer the questions.	
● More difficult exercises in listening for main ideas, pp. 76-94.	**Success in Reading 4**
● The exercises on "Reading for Supporting Details" can be treated orally to develop listening skills.	**Success in Reading 3**
● Emphasize the "Q" of TQLR during oral presentations. Read "The Language of Porpoises" p. 21 while the students note questions which occur to them. Compare the students' questions with those posed in the text.	**Language Is!**
● Have the students examine local newspapers for controversial issues. Having identified one point of view about a given topic, students should gather arguments for presenting the case for the opposite point of view.	

The students should respect the right of a speaker to present an opinion and the right of others to hear that opinion.

- Present a speech advocating a wildly unpopular suggestion (e.g. The school day should extend from 8 a.m. to 6 p.m.) The students are briefed to play the part of an enthusiastic audience in support of the suggestion, showing signs of approval of the speaker.

- Discuss the following ground-rules for all controversial debates or discussions:

— no jeering or insulting remarks

— no personal insults

— no monopolizing the conversation

— no interruptions of the speaker

The students should realize that personal values, prejudice, or emotional reactions may increase or reduce the ability to listen effectively.

In the Heat of the Night	● Discuss the idea that Sam Wood's and Gillespie's opinions of blacks (pp. 12-17) prevent them from listening to Tibb's observations in the murder case.
There Is A Season	● Discuss the idea that Mrs. Levin's emotional state prevents her from listening to any explanation from Katie. (p. 92)
Pigman	● John's father refuses to inquire into or listen to John's reasons for wanting to become an actor. Discuss how his personal values interfere with his listening processes. (p. 66)

The students should be able to detect bias and the techeniques of propaganda.

Language Is!	● Read and discuss the techniques of persuasion — appeal to reason, appeal to character, appeal to emotion. p. 136. Many of the activities and examples pp. 136-152 are useful in developing this concept.
The Language of Man 2	● The section "Understanding the Ads" (pp. 83-109) has many examples of persuasive techniques in advertising. ● Record a selection of radio ads. Students are to listen to identify the persuasive techniques being used.

ADDITIONAL RESOURCES

Foresman, Scott, Record: *Some Haystacks Don't Even Have Any Needle.*

Morton, Beatrice K., "Listening: First Steps in Developmental Drama," *English Journal* 66:5 (May, 1977), 68-73.

Stanford, G. and Standford, BD., *Learning Discussion Skills Through Games.* New York: Citation, 1969.

Weber, Kenneth J., *Yes, They Can!* Toronto: Methuen, 1974.

GOAL 2

HELP STUDENTS TO SPEAK EFFECTIVELY

Learning to speak effectively is largely a matter of the confidence gained from the success of practising speaking in a variety of situations. The informal discussions, talks, debates, interviews, speeches, and dramatizations of the Grade 8 program are to be continued in Grade 9, with increasing attention to the development of specific skills, using more formal patterns of oral language.

Students will also become aware of the need for the speaker to adapt his or her style to the demands of a particular audience in a given situation.

Students should be able to present ideas systematically.

ACTIVITIES FOR THE CLASS, FOR SMALL GROUPS AND FOR INDIVIDUALS

TEXTS

- To help the members of a new class become acquainted each student will introduce another class member.

  The students, in pairs, first interview each other, to determine the essential information (background, interests, ambitions, achievements, etc.) which is to be included, and how this information is to be arranged.

  The interviewer then introduces the partner as if he or she were an important person at a public function, using the familiar cliches of such introductions:

  "A person who needs no introduction . . ."

  "A woman whom we are all proud of . . ."

  "A man whose name has become a household word . . ."

  "A person who is famous for . . ."

- Discuss with the class the qualities that make an effective speaker. Collect examples from the class of people highly regarded as speakers. Listen to recorded examples of speakers in a variety of formal and informal situations to show how voice, coherence, timing, and articulation affect the speaker's message. Discuss the advantage of being a good speaker. Discuss the question: Are good speakers born or made?

- Help the students to assess their own speaking ability. Use the following check-sheet to create awareness of speaking situations.

Am I a Good Speaker? Name ______________________

	True	False
1. Class discussions are usually boring		
2. I seldom add to a class discussion, even when I have an opinion or information on the topic		
3. I get angry when people interrupt me		
4. I like small group discussions		
5. I have trouble making myself understood		
6. In front of a large group I get very nervous and speak quickly		
7. I admire people who are good speakers, and I wish I were one of them		
8. I hate people who monopolize a discussion		
9. In group discussions, I frequently do the talking		
10. People enjoy listening to my stories		
11. I enjoy telling jokes and often do so		
12. I am often being talked into doing things I don't want to do		
13. People frequently ask me to repeat what I've said		

Action English 3	● Give the students practice in the telling of anecdotes based on personal experience. Read and discuss examples, pp. 25-28: Stress the selection of significant details and chronological order of events.
Dynamics of Language 2	● Read and discuss pp. 329-365. See the 'Applications', page 338, for possible topics of personal narration. Students may work in pairs or small groups to practise recall of personal anecdotes, with the aim of choosing a story for further shaping and presentation to the class.

The students should have participated in a variety of speaking experiences, including group discussions, debates, improvised drama, interviews, choral readings, story telling, and panel discussions.

- Discuss with the students the distinction between a discussion and a debate. Check the dictionary definitions of the terms. Collect situational examples to illustrate the differences, which can be summarized as follows:

Discussion	**Debate**
• purpose is to explore all available information on a topic without necessarily reaching a conclusion	• purpose is to defend or attach some predetermined point of view, in order to win
• informal, in that there is usually no fixed order for speakers — participants can contribute when they wish	• can be a 'game' with teams, where speakers are required to argue for views they do not hold
• nothing is at stake but the pursuit of some truth	• permits no compromise
• rules are flexible as to the number of times one person may speak	• a speaker usually cannot respond directly to the remarks of another who speaks after him
	• the topic must be stated as a positive resolution that can be attacked and defended (e.g. not 'corporal punishment', but Resolved that corporal punishment should be returned to the school system to improve the quality of education for all students.)

Language Is

- Students in groups should discuss the example, pp. 132-133, to try to reach a group concensus of opinion.

Instruction In and About Small Group Discussion

- The "Fishbowl Discussion Technique", p. 19, provides the students with the opportunity to observe the group process. While the inner circle of students carry on an assigned discussion, students in the outer circle watch for the patterns of interaction, the development of group roles, the emergence of leadership, and the growth of group norms. Other activities enable students to develop their group discussion techniques, pp. 20-40.

Studying the Novel Through Group Discussion

- Any of the prescribed novels, short story collections, and non-fiction books may be studied through the use of group discussion. Students can work in groups of five to eight. The group should have a definite assignment, which may involve:

  1. reaching a conclusion about an open-ended question
  2. collection of information and arguments to support a particular point of view.

3. rank-ordering items in a list
4. finding alternative modes of action for the characters in a story
5. examining the values depicted in a work of fiction
6. evaluating the effectiveness of literary style

Generally, each group should be given a separate assignment, with a limited time to fulfill its task, which usually involves some form of report to the whole class.

Nobody But Yourself
Second Century Anthologies of Verse-2
Some Haystacks Don't Even Have Any Needle

- Given one of the anthologies, a group of students may choose a selection of poems for presentation to the class. Discussion should elicit how the voice can interpret various moods and feelings, and which voices in the group are best suited for the chosen poems.

Nobody But Yourself

- Let the students listen to a tape of the school's cheerleaders in action. Discuss the effect of repetition, rhythm, cadence and rhyme. In groups, the students should read "Dreams", p. 70, and discuss the effect of the poem and how it can be modified by the speaker's tone of voice.

  The group can then prepare a choral reading of the poem, using repetition and a varying number of voices to add to the effect.

Some Haystacks Don't Even Have Any Needle

- The following poems are suitable for choral presentations. Students, in groups, should discuss the effects they wish to achieve and rehearse their presentations.

  "There Came a Wind" p. 22
  "The Shark" p. 25
  "Univac to Univac" p. 89
  "Two Friends" p. 59
  "The Unknown Citizen" p. 95
  "Break Break" p. 182
  "High Flight" p. 207
  "To See the Rabbit" pp. 216-217
  "The Flower-Fed Buffaloes" p. 224

- Have the students choose four or five scenes from a legend they have read. The scenes are transferred to construction paper stapled into a cylinder, to represent a totem pole. The group then presents the totem to the lodge (the rest of the class), telling the story depicted.

- Read and discuss the scenario, pp. 131-132, and form debating teams to argue the issue according to the rules suggested on p. 133.

- Give the students practice in formulating positive resolutions for debate. The following areas of concern may provide some controversial viewpoints:

Topics for Debate and Discussion

1. Equality of the sexes
2. The hockey season
3. Ecology and the individual
4. Capital punishment
5. Prison reform
6. Solutions to the drug problem
7. Violence in sports
8. Discrimination (race, religion, physical)
9. Improvements in the community
10. Injustices in school
11. X-rated movies
12. Smoking in school
13. The decline of marriage
14. Cremation
15. Cheating

- Let the students practice debating skills in a group of six, divided into two 3-person teams. The whole group must agree on the topic and formulate the resolution. The three members of each team have specific functions:

First Speaker

Introduces the point of view of the team and gives their main arguments.

Second Speaker

Responds to the arguments made by the opposing First Speaker

Third Speaker

Responds to the criticism of the opposing Second Speaker, and summarizes the team's point of view

- Organize a class debate along a similar pattern, but allow time after the first speakers for the teams to discuss their line of argument.

  Combine practice in debates with discussion groups by having larger teams, with more emphasis on the planning of strategy and the rehearsing of set speeches. The First Speaker, for example, will first present his argument to the members of the team, who will offer support and advice to improve the presentation.

  In all formal speeches, insist on strict time limits of three to four minutes. One member of the class should act as time-keeper.

- Follow up formal debates with class or group discussions to evaluate the experience. Let the students comment on the effectiveness of the speakers, the validity of information presented and the extent to which their own opinions had been modified in the course of the debate.

- Give the students opportunity to practice role-playing. The following situations may be planned by the group of performers, but it is not necessary to prepare a script. The students become the characters, behaving and speaking according to the role.

  1. In the office of a store manager are the manager, a clerk, a suspected shoplifter and the suspect's parents
  2. In the gym, the school coach has to tell a player who has trained very hard, and whose parents have high expectations, that she does not make the team
  3. In a classroom, the teacher is giving lavish praise to a story submitted by a student. Unfortunately the student had copied the story from a student in another class, and the teacher might be aware of the cheating
  4. In the family home, the parents are giving advice to a daughter who is preparing for a date. Other members of the family may be present.

Journeys

- Novels and short stories provide many opportunities for improvised role-playing. For example, Rainsford and Zaroff, from "The Most Dangerous Game" p. 65, might meet in a sporting goods store, where they examine hunting rifles.

Never Cry Wolf

- Let students improvise the scene when Farley Mowat or a delegation of citizens argues with a government official about the bounty on wolves.

- Shane and Thomas Black meet in a bar. They tell each other about the reputation each has earned and the problems that go with it.

Shane and When The Legends Die

- After reading "Christmas Morning" pp. 108-117, two students may improvise Larry and his mother, some years later, at another Christmas, talk about the significance of **that** Christmas.

Imagine

- Simulated interviews are another form of improvised drama in which one person adopts the role of a real or fictional person, while another student acts as a newspaper, radio or TV interviewer.

  This is an opportunity for the small group to help the "famous person" prepare for the part. Another group, separately, helps the interviewer prepare good general questions which will allow the "famous person" to talk about exciting or interesting experiences.

- Students should also have the opportunity to interview members of the community on topics of general interest, and to present some part of the interview to the class, along with a commentary.

  Stress that a good interviewer listens to what is being said, and responds to the speaker's remarks, rather than plodding through a list of exhausting questions. Good questions are those which draw out the speaker's experiences. Some possibilities for community interviews are:

  1. People with interesting jobs — policemen, dog-catchers, lawyers, prison guards, actors, craftsmen, builders, nurses, loggers, miners, prospectors, etc.
  2. Elderly people with memories of the early days of the community
  3. People with exceptional experiences in other countries during times of crisis — war, earthquake, revolution, etc.

- Panel discussions can also be created with characters from the literature studied in the class, e.g. students can role-play the parts of George Orwell from "A Hanging", p. 57, "Papillon", p. 71, and the father from "Sounder". The panel can respond to questions from the class about penal systems, justice and the law.

Man in the Expository Mode 2

ADDITIONAL RESOURCES

B.C.T.F. *Studying the Novel Through Group Discussion* — B.C.T.F. Lesson Aids, No. 9007

Cassandra Book and Kathleen Galvin. *Instruction in and About Small Group Discussion.* Urbana, Ill. ERIC Clearinghouse on Reading and Communication Skills, and the Speech Communication Association, 1975.

GOAL 3

FOSTER AN INTEREST IN READING

Students in Grade 9 will show a considerable range of reading ability, and an even greater range of reading tastes, both in fiction and non-fiction. Teachers should encourage students to pursue their particular interests in reading, and also to experiment in broadening their reading experience. This aspect of the English program emphasizes enjoyment in reading, through providing opportunity for individual choice and for the sharing of the students' responses.

The students should enjoy reading as a recreational activity.

ACTIVITIES FOR CLASS. SMALL GROUPS AND INDIVIDUALS

- Provide regular periods of time for an individualized reading program, perhaps as an extension of the literature or reading skills activities, or in conjunction with library visits. The USSR program, begun in Grade 8, may be continued, or another method for organizing sustained silent reading in the classroom can be developed in accordance with Fader and McNeil's program.

Hooked on Books

- Create a good reading environment in the classroom. Use the window-sill for book displays, and the walls and ceilings for posters, collages, and mobiles. Change the materials frequently.
- Construct a reading corner or area in the classroom, with comfortable chairs or chesterfield, a table for magazines, and shelving or racks for a class book-collection. A paperback fund will provide the nucleus for the collection which can be augmented by student contributions and a book drive.
- Allow the students a wide range of choice during the USSR or individual reading periods. Some students will start with "junk" literature: comic books, juvenile adventure and romances, or even the current best-sellers. The improvement of taste will develop from discussion, enducement, and the example of better reading, rather than outright prohibition.

The Students' Right to Read

- The teachers should read along with the students, using the reading periods to develop their own tastes, or taking the opportunity to share the students' world of adolescent literature.

Smorgasbord of Books

- Make a weekly chart of the "Top Ten" most popular books. Compare the rankings of different classes with the commercial lists of best-sellers published in **Time** and **Newsweek**.

- Let each student keep a reading log or folder in which to complete a record of books begun, abandoned, and finished, together with comments developing a personal response to the books.

- Compile a class file of reading accomplished during the year. Use standard 3×5 library cards on which each student can report the essential information of books read.

Author:
Title:
Imprint:
Format: Source:
Type of Reading:
Comments:

- Make a wall chart listing all the titles of books read by a class. The chart can be divided into categories — e.g. mystery, adventure, science fiction, family life, non-fiction, etc. — using appropriate illustrations for each area.

- Avoid the mechanical, repetitious, formal book-report, whether written or oral. Use the students' reading-record file to monitor the quality and scope of the reading accomplished. Encourage the students' to find imaginative forms of response to their reading: i.e. posters, book-jackets, blurbs, sales-talks, letters to the author, publisher, movie or T.V. producers, etc.

- Choose appropriate occasions for an oral reading to the class. The opening chapters of novels, or particularly exciting episodes in fiction or non-fiction provide enjoyable listening experiences as a means of getting students involved in books.

- Divide the class into "Reading Camps". Each camp represents a particular type of reading — adventure, mystery, romance, travel, etc. The students in each camp collect titles and materials to support their choice of reading area. A "delegate" from one camp visits another camp, where the students try to persuade the visitor to switch allegiance. Allow for the development of new areas of interest, or splinter groups as more areas of reading interest become defined more specifically: e.g. Science Fiction Camp splits into a Futurology Camp and Space Travel Camp. Delegates visiting another camp can also try to persuade the students to switch to their base camp.

Your Reading Books in Print

- Use the titles and capsule comments of adolescent reading listed as a guide for a class "book-search." In this project members of the class aim to choose a hundred new titles of books to recommend. Students may also check the availability of their choices in the school or public library, or use **Books In Print** to see whether the title is still in print.

Prescribed novels and non-fiction

- **Prescribed Textbooks** lists 16 novels and 5 non-fiction books for the grade 9 level. Some of these will be selected for in-depth reading and study by the class or small groups. Others should be available for individual selection as books to be read for enjoyment and exploration.

Cloze Test

- Involve the students in measuring the readability of books. Detailed procedures for constructing a Cloze test are given in the Grade 8 Resource Book. While at a class level this test may be used to evaluate the suitability of a particular text, individual students may also construct a Cloze test on a book they have read, and exchange tests with other students, or a reading camp may use Cloze tests to gauge the difficulty of the books they have chosen.

Reading Diagnosis Kit

- Use the "Interest Inventory" to diagnose the individual student's reading interests and reading maturity.

The Interest Inventory
(Secondary School level)

1. What is the title of the book which you have read recently that you liked the best?
2. What is the title of the best book which you have ever read?
3. How much do you like to read for pleasure during your spare time?

   very much ______ somewhat ______ not very much _____

   not at all ________
4. If there are books in your home, what are the titles of several of them?
5. Do you read the newspaper every day?
6. What part of the newspaper appeals the most to you?

   news stories ____________ editorial page ____________

   society page ____________ teen-age page ____________

   sports section __________ comic section ____________

   agriculture section _______
7. What type of comic books do you enjoy reading?
8. How many books have you borrowed from the library during the last month?
9. What magazines do you read regularly?
10. What kind of things do you usually do after school?

11. What type of things do you usually do on a weekend?
12. What subjects do you like best in school?
13. What hobbies or collections do you have?
14. What clubs or groups do you belong to?
15. What sports do you enjoy watching?
16. What are the titles of the last few movies which you have seen?
17. What living person do you admire the most?
18. What person from history do you admire the most?

18. What person from history do you admire the most?

19. What do you like to do during the summer vacation?
20. Of the following kinds of books, which ones would you like to read for pleasure?

football ____________ baseball __________ basketball __________
adventure stories __________ animal stories ______________
problems of teen-agers ____ career stories ______________
biographies and autobiographies of famous people __________
science fiction ______
nature stories ______
scientific experiments ____________________

- These tests are given orally, individually, and informally as a means of measuring the students' achievement and progress during the year. The tests cover grade 3-9, and the scores can be interpreted to establish the student's abilities at:
  1. instructional level
  2. extension level
  3. recreation level
  4. capacity level
  5. frustration level
- Use the Fry Readability Formula to measure the approximate grade level of any of the reading texts. Students can also use this procedure to evaluate the difficulty of their own choices.

Directions for Using the Readability Graph

1. Select three one-hundred word passages from near the beginning, middle and end of the book. Skip all proper names.

2. Count the total number of sentences in each hundred-word passage (estimating to nearest tenth of a sentence). Average these three numbers.

3. Count the total number of syllables in each hundred-word sample. Average the total number of syllables for the three samples.

4. Plot on the graph the average number of sentences per hundred words and the average number of syllables per hundred words. Most plot points fall near the heavy curved line. Perpendicular lines mark off approximate grade level areas.

The students should be familiar with and have read a wide variety of materials, including newspapers and magazines.

- Use a class survey to determine the range of newspapers and magazines available in the homes of the students. Arrange for the students to bring unwanted back-issues to the classroom for a periodical exhibition.
- Arrange for a student to bring a copy of the preceding day's local newspaper. Let the students clip any items of interest.
- Make a display of the major Canadian and foreign newspapers.
- Have the school or community librarian bring a display of the magazines available.
- Allow the reading of magazines and newspapers during USSR or individual reading periods.

The students should recognize that reading is an important source of information.

- Let the students choose areas of special interests: e.g. careers, hobbies, crafts, travel, sports, laws, music, etc. As part of their reading file the students should collect a list of sources pertaining to their particular interests, including books of fiction and non-fiction, specialized magazines, and newspaper clippings.
- Co-operate with teachers of other subjects to suggest books which will provide enjoyable background reading to the topics being studied in the curriculum.

ADDITIONAL RESOURCES

B.C.T.F. *Reading Tests to Determine Pupil Levels.* B.C.T.F. Lesson Aids, No. 9050.

Chambers, Aidan, *Reading for Enjoyment for 11 Year Olds and Up.* London: Children's Book Centre, 1977.

Donelson, Kenneth, ed. *The Students' Right to Read.* Urbana: N.C.T.E., 1972.

Fader, Daniel N. and McNeil, Elton B., *Hooked on Books: Program and Proof.* New York: Berkeley, 1968.

Fry, Edward, *"A Readability Formula That Saves Time"* Journal of Reading (April, 1968), pp. 513-516, 575-578.

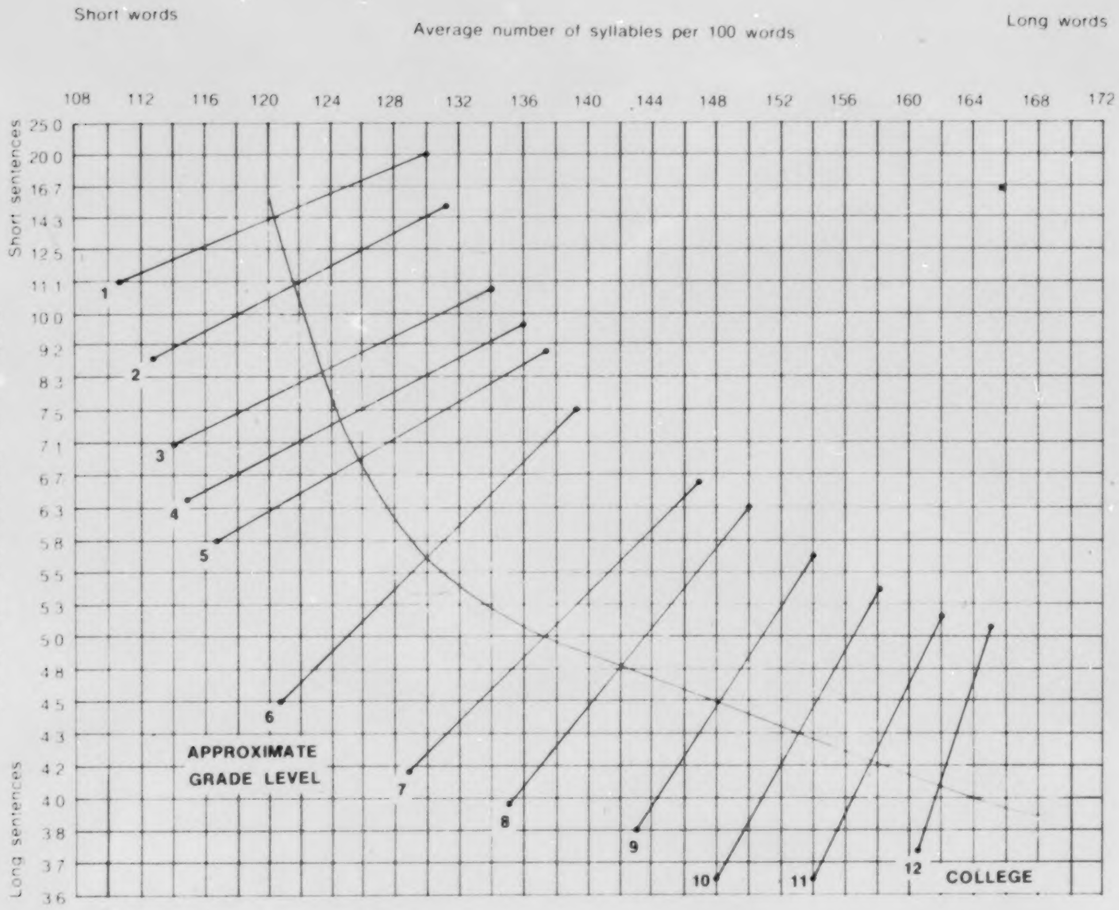
Miller, W., *Reading Diagnosis Kit.* New York: Center for Applied Research in Education, 1974.

Owen, Betty M., *Smorgasbord of Books: Titles Junior Readers Relish* New York: Citation, 1974.

Walker, Jerry L., ed. *Your Reading: A Booklist for Junior High Students.* Urbana: N.C.T.E., 1975.

Graph for Estimating Readability

by Edward Fry, Rutgers University Reading Center



DIRECTIONS: Randomly select 3 one hundred word passages from a book or an article. Plot average number of syllables and average number of words per sentence on graph to determine area of readability level. Choose more passages per book if great variability is observed.

Note: The Readability Graph is not copyrighted. Anyone may reproduce it in any quantity, but the author and the editors would be pleased if this source were cited.

GOAL 4

DEVELOP IN STUDENTS A RANGE OF READING AND STUDY SKILLS

Any of the four series of texts prescribed for Developmental Reading in Grades 8 to 10 may be used in the English program to help students develop specific skills. Whichever series is adopted by the teacher, it is important that the students work at the correct level of difficulty according to an assessment of their particular reading abilities. An informal reading inventory, a standardized diagnostic test, or one of the achievement tests in the prescribed texts may be used to diagnose the range of the students' skills for individual placement or ability grouping. Reading instruction should be spaced throughout the whole of the course, with periodic directed reading lessons and regular allotments of time for individual and group practice where needed. The over-all purpose of developmental reading is for the students to develop skills for reading English texts.

ACTIVITIES FOR CLASS, SMALL GROUPS AND INDIVIDUALS	**TEXTS**
● The three books in this series cover the Grade 7, 8 and 9 reading levels, stressing the understanding of sentences and paragraphs and the retrieval of information. Materials have been adapted and augmented for the Canadian edition. The Teachers' edition contains a manual of teaching suggestions and answers to the exercises.	**Advanced Skills in Reading**
● The two workbooks, Tactics A and Tactics B, in paperback format, and the two sets of cards, are part of the Galaxy Program, "designed primarily for those students for whom the traditional type of literature program is unsuited, covering reading levels from grade 7 to grade 10." Each workbook contains a diagnostic/evaluation test and review tests for each of the ten units. Answers to all questions are given in the Teachers' Guidebooks. In each unit the concept is first introduced through a visual analogy, followed by discussion and comprehension questions. The units are: Context, Structure, Sound, Dictionary, Inferences, Sensory Images, Relationships, Judgments, Purpose, Central Idea, Flexibility, Inventory. The card kits are particularly useful in an individualized program.	**Tactics in Reading**
● This set of six books for grade 7 to 9 reading levels contains reading versatility tests, to assess the students' abilities and procedures for making an informal reading inventory as part of a group assessment or for individual students. Students who lack flexibility in reading rates, and who need strengthening in skimming and scanning skills, or basic reading skills, will work at Books 1, 3 or 5, which emphasize word attack, scanning and skimming, and careful reading. Students who already show flexibility in reading techniques can go on to higher level skills in Books 2, 4 and 6, which emphasize critical reading and the organization of information, both in non-fiction and in literature.	**Success in Reading**

Be a Better Reader

- This program comprises four workbooks, covering reading levels from grades 4 to 12. There is emphasis on vocabulary, word attack and dictionary skills, and sections to develop reading versatility in fast reading, previewing, recalling main ideas, and details, skimming, and critical reading. Separate sections in each workbook deal with reading in specific subject areas: Science, History, Geography, Mathematics and Literature.

- The use of one of the prescribed developmental reading programs will help to achieve the primary Learning Outcomes for this Goal. All of these texts, workbooks and work-cards contain exercises for the practice and development of students' skills in vocabulary, word structure, use of context, dictionary, and comprehension at the literal and inferential levels. Group instruction and individual practice are necessary to ensure that students understand the concepts involved. The diagnosis of individual student abilities is essential in an individualized program in which the students may work at their own rate in the needed area. The activities suggested below are designed to give the students practice in using their reading skills with the prescribed English texts.

The students should be continuing to build a broad reading vocabulary

- When students are facing material at the instructional level of difficulty, some help and encouragement will be necessary. Let the students choose a specimen passage of prose, and then note the following categories of words to be selected:

1. words I cannot pronounce
2. words that I think I know, but I am not sure of
3. words which I have heard before but don't understand
4. words which are completely new to me

Discussion, using structural and contextual word-solving techniques, will help the student with the difficulties.

Voices 2

- Vocabulary study in connection with prose passages are found in:

"A Day's Wait" (pp. 25-26)
"A High Dive" (pp. 31-32)
"The Unpopular Passenger" (pp. 65-66)
"Focus on TV Drama" (pp. 105-109)
"Sunrise on the Right" (pp. 175-176)
"Michael Egerton" (pp. 197-199)
"The Monster" (pp. 209-210)
"Hyman Kaplan" (pp. 247-248)
"The Diary of Anne Frank" (pp. 297-298)

In addition, difficult or unusual words in every selection are annotated in footnotes.

- Read and discuss Chapter 2, "Man the Word-maker" for information on the origins of words, including the meaning of Latin roots. Several of the "Applications" (pp. 30 31, 36 & 40) will help the students to generate vocabulary.

  Dynamics of Language 2

- Read "How Did It All Begin?" (pp. 127-131) and discuss how people have been able to develop vocabulary.

  Language of Man 2

The students should be able to recognize and use structural clues (roots, prefixes and suffixes) to derive the meaning of unfamiliar words.)

- "Mix and Match" (pp. 42-46) provides many interesting examples of word building with roots and suffixes.

  Dynamics of Language 2

- This BCTF Lesson Aid gives a comprehensive list of the most common prefixes, suffixes and root words.

  Key to 100,000 Words

The students should be able to recognize and use context clues to derive the meaning of unfamiliar words.

- "Getting Word Meanings from Context" (pp. 69-76) gives excellent definitions and examples of the range of context clues, including definition, restatement, examples, comparison and contrast.

  Language of Man 2

- "Inferring Word Meanings" (pp. 75-76) gives examples of how meaning can be inferred from context clues.
- Let the students use the examples as models for writing sentences with new words selected from their reading.
- Let the students work in groups to substitute a nonsense word for the key word in a sentence. The number of syllables must match. Groups exchange the sentences, and try to guess the original word from the context clues.
- The same activity can be repeated using foreign words in the sentences.
- Collect newspaper and magazine headlines for ambiguous statements or humorous misinterpretation. Let the students suggest interpretations.

  e.g. REDS DESTROY SOX.

  A massive Russian attack resulted in the complete destruction of a footwear factory.

The students should be able to use a dictionary to find the pronunciation and meaning of unfamiliar words.

Voices 1

- "Forestudy" (pp. 15-16) gives a review of the uses of the dictionary.

  "The Dictionary" (pp. 45-46) contains exercises in alphabeticising.

  "Forestudy" (pp. 77-78) contains practice in finding words with multiple meanings.

  "The Dictionary" (pp. 327-328) explains the abbreviations used in dictionaries.

  "Forestudy" (pp. 371-372) explains the use of diacritical marks.

Voices 1, 2, 3.

- Each volume of **Voices** contains a glossary (in dictionary form) of unfamiliar words selected and indicated in the reading passages. The entries in the glossary give syllabication, pronunciation, the part of speech, usage level, the definition of meaning, as used in the text, alternative spellings, and, for some words, the etymological origin.

Gage Canadian Dictionary

- Let the students use the dictionary to find alternative meanings and pronunciations for the words given in the **Voices** glossary.

  Compare the pronunciations given in this dictionary with the pronunciation in the **Voices** glossary, or in other dictionaries.

  Give the students a list of words written in the phonetic systems of either a dictionary or the glossary. Students must first identify the words through the sound system, then find the spelling of the words.

- To teach the concept of the multiple meanings of a word, let the students, in groups of five or six, play the "Dictionary Game":

- **Dictionary Game:**

  Illustrate the point that some words contain suggestions as to their meaning. (e.g. wallpaper is paper hung on walls.) Divide the class into groups of six or seven. Give each student 7 pieces of paper the size of a file card. Students sit in a circle. First student selects a word from the dictionary that he feels no one will know. The student reads the word to the group and spells it for them while the other students write it on a piece of paper. Each student writes a convincing definition which he hands to the dictionary holder. When all definitions are in, the student reads them all twice, including the correct one. On the second reading, the students each vote for what they think is the correct definition.

  e.g. mendacity: 1. a habit of telling lies
  2. the ability to repair broken objects

3. a large urban complex
4. a flower usually found in southern U.S.
5. a dance common in Europe

Students score 1 point for each vote their definition receives, and 1 point if they vote correctly themselves. The dictionary holder receives 1 point for each student who doesn't vote for the correct definition. When the turn is finished, the holder passes the dictionary to the next student.

The students should understand ideas and information that the writer has explicitly stated (i.e. at the literal level of comprehension.)

- For both individual and class reading of literature texts, ensure that the material is within the grasp of the students' reading ability by using the Cloze Test described in Goal 3 of the Grade 8 English Resource Book. For a class with a wide disparity of reading abilities, use alternative texts suited to particular groups of students.

- When a class is reading fiction or non-fiction, check for the understanding of the **literal** facts of the text, with questions that ask:

WHO — was involved?
WHAT — events took place?
WHEN — did the events occur?
WHERE — was the setting?
HOW — did the events happen?

Answers to these questions should be derived directly from the text. Answers can take the form of quotations or line citations.

- Give periodic Directed Reading Lessons on selected passages from the texts at the instructional level of difficulty.

Directed Reading Lesson

1. Diagnose achievement level of the students
2. Select appropriate materials for study
3. Differentiate the reading assignment by groups or by individuals
4. Introduce the exercise by showing its purpose in developing reading skills and concepts
5. Preview the essential vocabulary or informational concepts in the text (with a limit of ten new words or three concepts)
6. Guide the students' silent reading:
   a) give a written guide to the text
   b) discuss with each group the questions in the guide

c) give follow-up activities to the reading

7. Provide enrichment activities arising from the reading
8. Evaluate the achievement of the class and the success of the lesson

The students should understand what the writer may have implied (i.e. at the inferential level of comprehension).

Language Is!

- "Exposition" (pp. 116-125) has several good examples of how people colour facts, invest facts with a special meaning, distort facts, and embroider facts with value judgments or opinions. The activities (p. 124) provide several opportunities for enrichment.

Language of Man 2

- "Gaining Sensitivity to Words" (pp. 42-62) provides many examples how the choice of words affects the tone of a statement and changes the implied meaning. There are useful discussions of word connotation, euphemism, and deceptive language.

Voices 2

- The "Follow-up" discussion questions to each of the reading passages test comprehension at both the literal and inferential levels.

The students should be able to read critically.

- Suggestions for teaching critical skills are included with the ideas for teaching literature in GOALS 9, 10, 11, 12 and 13.

The students should be able to adjust their methods of reading to the different purposes of narrative and informational materials.

- Help the students to develop "reading versatility" by demonstrating a variety of reading speeds with times passages:

1. Oral reading, paced for the listener
2. Study reading for retrieval of information
3. Skimming, for a preview of a passage
4. Scanning, to pick out specific words or details
5. Reading for enjoyment, depending on the difficulty of the material

Voices 1

- "Reading" (pp. 231-239) suggests that students can improve their reading speed by covering the lines of text immediately above the line being read. Let the students use a piece of card as a "Regression-stopper" and try to move the card downward as they read, gradually increasing the pace. This lesson contains exercises for practising speed-reading, skimming, and reading for recall.

Voices 3

- "Reading" (pp. 147-155) contains many suggestions and exercises for developing skills in skimming and scanning.

- "How Socrates Died" (pp. 391-397) contains an exercise by which students can test their rate of reading and measure their comprehension with questions testing factual recall.

- Skimming for preview or overview is a technique that can be practised whenever students are beginning the reading of a language or literature text. Before beginning a novel, let the students skim the first chapter to get an idea of the situation developed in the story.

The students should be able to use such features of a book as heading, index, and glossary.

Language of Man 2

- An overview of this text will introduce the students to a variety of uses of typography in the Table of Contents, chapter and page headings. A useful discussion is to consider why this text does not have an index or a more detailed table of contents, and what is achieved by the use of boldface.

- Before reading any of the literature selections in this text, point out the use of the glossary in the back of the book and the use of superior marks to indicate the words in each text which have been included in this miniature "Dictionary."

Voices 1, 2 and 3

- Teach the use of the table of contents and the index by giving a group of students a number of library books with the same Dewey number, and a question relating to that subject area. The students are to survey the books to see which ones will give the required information, e.g. Books on Canadian History — 971.

  Which books contain information about Frontenac?

The students should be able to locate information in a library card catalogue and periodical guide.

Voices 1

- "Focus on the Library" (pp. 90-93) contains a brief explanation of the Dewey Decimal system and four exercises in the use of Call Numbers.

  If the school or community library uses subject headings in the card catalogue, give each student a subject heading (for which materials are available) to compile a list of titles under that heading with their call numbers. Then, after locating these books on the shelves, the students can use the table of contents and index to give the exact location of the required information.

- **The Readers' Guide to Periodical Literature** or the **Canadian Index** should be used, provided the school or community library subscribe to an adequate number of indexed periodicals. A library will often have sufficient copies of the monthly issues of **Readers' Guide** to use in a classroom to explain the subject heading categories and the abbreviations used in listing periodicals. The list of indexed periodicals listed in each issue of the **Readers' Guide** should be compared with the library's subscription list.

The students should be able to organize information effectively through the use of appropriate skills such as note-taking and summarizing.

Man in the Expository Mode 2

- Students should be given practice in taking notes to retrieve information from passages of non-fiction reading.

Journeys

Language of Man 2

- Discuss the selection "Reading the Guarantee" (pp. 99-100). Then, let the students collect a variety of Guarantee labels from products and stores, and note each of the conditions in the fine print.

- Precis writing is a useful exercise for teaching students to determine the main idea and significant details of a short passage of prose discourse. A precis is normally a third of the length of the original. Begin with a fifty word paragraph to be reduced to twenty words; then 100 word paragraphs can be reduced to thirty word summaries; 150 word passages can be reduced to 50 words. In every case, the precis should be written in normal sentence form with strict limitations in the number of words.

ADDITIONAL RESOURCES

B.C.T.F. *Key to 100,000 Words*. B.C.T.F. Lesson Aids, No. 9012

Iowa Silent Reading Tests. Advanced Tests, New Edition. New York: Harcourt Brace, 1943. These tests cover grades 9 through 13, and are useful for the diagnosis of individual abilities, as they can be administered to a class in a forty five minute period. The test measures: (1) the rate of reading at a controlled level of comprehension; (2) the comprehension of words, poetry, sentences, paragraphs and longer articles; (3) ability to use skills in locating information. Individual results can be plotted to construct a student's profile of reading ability.

GOAL 5

HELP STUDENTS DEVELOP APPROPRIATE SKILLS FOR WRITING SENTENCES, PARAGRAPHS, AND ESSAYS

In order to accomplish this goal the students must write frequently, on a variety of topics, and in a variety of expository forms of composition. The students should learn to expand, select, and arrange their ideas in order to develop their editing skills. Attention must also be given to the revision and proof-reading of compositions before they are submitted for evaluation. The marking of paragraphs and essays should reflect the specific items of language usage studied in class, instead of becoming a search for errors. Attempting to mark all mistakes in every composition overburdens the teacher's marking load, and detracts from the teacher's response to the student's ideas.

The students should be able to generate, organize, and substantiate ideas.

ACTIVITIES FOR CLASS, SMALL GROUPS AND INDIVIDUALS	TEXTS
● USSW (Uninterrupted, Sustained, Silent Writing), the counterpart of USSR in the reading program, emphasizes participation and concentration, through the individual's freedom of choice of material. Personal writing is the foundation of any writing program, and regular periods of time should be reserved each week. Begin with several two-minute sessions, gradually extending the time to a maximum of ten minutes. Some teachers begin their classes with a free writing session. Once the habit is established many students will start writing as soon as they get to class. The student's writing should be collected in individual folders. Treated as draft materials, some of their writings may be used as sources for more formal modes of writing. "Recording Personal Reactions," pp. 31-35 provides an introduction to this mode of writing.	**Action English 3**
● Another form of personal writing is the Journal, described by Stephen Judy as "the closest thing yet to surefire teaching device" p. 87. Ideas for introducing journal writing may be found in lesson 23 "The Diary of Ann Frank", pp. 297-309. This form of writing should also be linked to the personal narratives in the prescribed non-fiction books, and to the opening chapters of **Pigman**.	**Explorations in the Teaching of Secondary English** **Voices 2** **Pigman**
● In personal writing the students are free to choose their own topics, but the teacher may pose questions as spurs to the imagination: e.g. Would you rather be a logging truck or a chain saw? Which is smarter, a chair or a rug? Describe in detail a gas-powered axe. Where would you rather go, to a dandelion dance or a beaver swimming party?	

Make up a list of rules you would have if you ran the school.

Which has more energy, a rock or a tree?

Describe the opposite of a forest.

Describe in detail a classroom that is completely furnished and wired for controlling students. What does the teacher's control panel look like?

What would you do to change the world if you were appointed World Dictator for one year?

Describe a childhood experience while playing in a park.

A Thousand Topics for Composition

- To generate ideas for writing, use **A Thousand Topics**. Let the students use brain-storming techniques in a group discussion to compile a list of topics. The students should write titles or topics on file cards or a display chart. Each student should build a personal list of possible writing topics.

- A regular Writing Conference with each student is necessary to review the contents of the student's writing folder, and also to explore possibilities for further writing experiments.

Voices 2

- Writing descriptions of scenes or objects from a picture or from memory is a good exercise to develop attention to detail and organization of sequence in writing. Lesson 7 "The Unpopular Passenger," pp. 65-72, contains several examples and exercises in descriptive writing.

Action English 3

- Chapter 5 "Inventive Innovations of the Past," pp. 51-60, emphasizes the selection of significant details in description.

Language Is!

- "Description" pp. 47-83, contains many interesting examples and exercises to develop writing skills through the perception of experience.

The Leaf Not The Tree

- Show a large picture with a lot of detail, or project a suitable slide from the **Leaf Not The Tree Program** for exactly one minute. Then the students are to write a description of the scene. Afterwards the students in groups should compare their descriptions, make a composite list of all the details recorded by the group.

- Play a record of instrumental music during a free writing session. Afterwards discuss whether the feelings and moods evoked by the music are reflected in the students' writing.

- Word association, whether done individually or in groups, is an excellent basis for descriptive writing. Choose any word for a start, and add the next word which comes to mind. Once the list seems exhausted, use the ideas to create a paragraph or poem. Colours, tastes, common objects, etc. are all good starting points.

e.g. ROCK — hard — sandy — old — glacier — ice — gold —
mineral — throw — deliberate — enduring ....

With selection and arrangement the list can be written thus:

Rock

Deliberate haste
glacier born
sand washed with gold
ice melt and minerals
a hard land ours.

- Have the students describe events from an unusual sense perspective. For example, what are the smells of a rodeo? What are the sounds of a game of golf? What is the feel of a Christmas dinner?

- "Turning on the Senses," pp. 27-39, has several exercises and many good pictures to encourage descriptive writing.

Language of Man 2

- Emphasize the need for organization in writing by having the students describe a common activity in a careful step-by-step sequence of details.
  e.g. Describe how to tie a shoe lace.
  Describe how to play a record on a standard stereo record player.
  Describe how to get home (to the store, to the theatre, etc.) from the school.
  Describe how to get a car moving.

- Writing is both a preparation and an extension of the oral activities in the classroom. Discussion activities generally precede writing because they help the student to clarify ideas or to develop a line of thought. Debates, on the other hand, require the careful organization of ideas and information to substantiate an argument. Before speaking in a debate a student may write in note form the thesis he is supporting, and list the points to use in the argument. After the debate, the notes can be written in paragraph form.

- Any of the topics suggested for oral activities in Goal 2 may provide opportunity for personal writing in the expression of opinions. Other stimulating situations and scenarios which require the student to adopt and support a position are given in **Personalizing Education**.

Personalizing Education

The students should understand that a sentence must be communicating about something (the subject) and that a statement must be made about the subject (predicate).

- The concept of subject — predicate can be taught inductively through the generation of sentence completions. Collect a list of nouns — perhaps things in the environment, or objects in a picture, or ideas associated with a particular sport or interest. List these words on an overhead transparency for the students to suggest ways of adding the predicate. The following day use the same transparency, but mask the subjects in order that the students must supply a suitable subject for the predicates already shown.

Prescribed novels and short stories

- Use a fictional character as a subject. Let the students, in groups, brainstorm a number of predicates to list the character's activities in the story e.g. In Steinbeck's **The Pearl**

Kino — finds a .....

— is a ....

— lives ....

— has ....

— hopes ......

— tries to .....

— takes ....

— worries .....

Newspapers

- Newspaper headlines can be divided into subject and predicate parts. Usually the headline will require the addition of a finite verb to make a grammatical statement. Give a group of students a number of clipped headlines which have been divided into two parts. The group must first match the two parts of each headline, then expand the headline into a normal prose sentence.

Dynamics of Language 2

Chapter 6 "Yeas and Nays," pp. 149-159, has several exercises demanding the recognition of subject and predicate constructions.

The students should be able to write sentences of varying complexity.

Dynamics of Language 2

"Clear Effects," pp. 221-239, contains many useful exercises in sentence expansions.

Sentence Combining

- In this N.C.T.E. Research Report Frank O'Hare gives the results of an experiment which measured the effects of sentence-combining exercises in improving students' writing. The positive results obtained in this study have been replicated in other similar studies at a variety of grade levels. In the Appendix, O'Hare gave samples of the exercises and essay topics used.

- Sentence-combining can be particularly useful if the students are encouraged to produce their own worksheets repeating the transformations studied in the text. Students should also be encouraged to review their own writing drafts for examples of sentences which can be expanded and transformed.

The students should be able to organize ideas into effective paragraphs, considering such factors as narrowing the subject and selecting appropriate details.

- Students should also examine paragraphs chosen at random from essays, language texts, and other samples of discursive prose to discover methods of paragraph development.

Man in the Expository Mode 2

- With careful choice it is possible to take a specimen paragraph, mix up the sentences, and give them to a group of students to arrange in a logical order. Where several arrangements are possible, the alternative forms of the paragraph should be compared with the original.

- Help the students to understand a model of paragraph development by giving them a structural outline on which to build their paragraphs.

Stage 1	Provide a topic sentence and a list of supporting details in order.
Stage 2	Provide a topic sentence and some details.
Stage 3	Provide a topic sentence, and discuss what information might be included.
Stage 4	Provide only the topic.

Students should be able to write multi-paragraph compositions with economy and precision.

- "Narration" contains an excellent series of activities and exercises designed to help the student to organize the longer narrative.

Language Is!

- "Exposition," pp. 115-152, provides students with opportunity to write reports, manifestos, diaries, essays, chronicles, letters, propaganda, advice columns, recipes, critiques, reviews, editorials, and advertisements, requiring careful planning and organization.

Language Is!

Students should revise their writing to eliminate errors in usage, spelling, punctuation, and syntax, and to improve clarity and style.

- A general strategy to improve students' revision is to make it clear at the beginning of the year that most written work submitted to the teacher for evaluation become "public." Use samples of the students' writing for correction, to illustrate editing techniques for praise and criticism (without publicising the name of the author). Put on display samples from all the students, not merely the best results. Students in pairs and small groups should be encouraged to read each others work.
- At least once a month the classroom should become a Writer's Workshop, when students have the opportunity to review their writing folders and select drafts for editing and presentation.

Yes, They Can!

- In "A Writing Program for the Adolescent Slow Learner," pp. 33-49, Kenneth Weber describes how his techniques and organization work in the classroom, especially the role of the teacher in helping the students to overcome their writing problems. Unlike USSW sessions, the Writer's Workshop is a time when students are encouraged to get help from the teacher or from other students, in a co-operative enterprise aimed to improve and share the students' efforts.
- When students have accumulated a sufficient quantity of draft material, the classroom can be organized as a "Press Room" for the practise of editing skills. Students are grouped into committees to concentrate on one aspect of revision for the papers they are editing. In this way each student's paper will be read several times for spelling, punctuation, vocabulary, grammar and usage, logic and style, etc. as the papers are circulated from group to group. In the course of the year students should be able to rotate through many of the editing functions.

Dynamics of Language 2

- Students should be aware of the Handbook section, pp. 367-390, for reference material on mechanics, usage, and writing resources.

Voices 2

- For editing and proofreading, students should be encouraged to use the "Guidebook to Modern Expression" pp. 425-466, which has an alphabetical listing of many of the problem areas of formal standard usage.

Students should proof-read their final draft and write neatly and legibly.

- For many students handwriting is no problem. Others will need help in overcoming problems of ambiguity, illegibility, and neatness. Samples of the students' best handwriting should be collected at the beginning of the year for the teacher's reference.
- Students should be encouraged to copy poems, aphorisms, mottos, bumper stickers, quotations, and slogans to decorate their writing folders and notebooks, experimenting with various styles of writing and printing.
- All work submitted for evaluation should achieve agreed standards

of neatness and legibility. Emphasize the need for care and accuracy in preparing written work for public presentation.

- Let each student choose a favorite piece of writing for publication in a class book. Editing Committees can help with the selection of items to be included, but the teacher should ensure that every student contributes. The student is responsible for the final preparation of the composition on standard, unlined paper to be bound into a class anthology of writing.

- Some students will need help in letter formation, or the size and spacing of words. After diagnosis of the specific problems, give individual practice sheets or workbooks.

The students should have a functional knowledge of a system of English grammar for the improvement of clarity and precision.

Research in Written Composition

- A great deal of empirical research has shown a negative correlation between the study of traditional grammars and the improvement of writing. The positive results obtained from the study of modern transformational-generative grammars have been matched by teaching similar processes of sentence-combining without any formal grammar instruction. Knowledge of grammar at this grade level should be sufficient to provide a working vocabulary for the discussion of syntax and usage in the students writings.

Language Is!

- "Correct English", pp. 152-181, contains a useful discussion and many activities ti illustrate the differences between standard and non-standard English, and the various levels of formality.

- The grammatical terminology introduced in Grade 8 can be reinforced by making use of the names of the form classes (nouns, verbs, adjectives, and adverbs) in the word collecting exercises used to generate writing ideas. The names for the structure classes of words (conjunctions, prepositions, pronouns, and determiners) will be necessary in the discussion of syntactical problems in editing and sentence-combining.

Dynamics of Language 2

- For students who have difficulty in understanding subject-verb agreement and standard verb forms, the section "Yeas and Nays," pp. 160-185, contains useful examples and exercises.

ADDITIONAL RESOURCES

Braddock, R., Lloyd-Jones, R., and Schoer, L., *Research in Written Composition*. Urbana, Ill.: N.C.T.E., 1963.

Ettner, Kenneth, ed. *A Thousand Topics for Composition* Urbana, Ill.: N.C.T.E., 1971.

Howe, L.W., and Howe, M.M., *Personalizing Education*. New York: Hart, 1975.

Judy, Stephen N., *Explorations in the Teaching of Secondary English*. New York: Dodd, Mead, 1974.

O'Hare, Frank, *Sentence Combining: Improving Student Writing Without Formal Grammar Instruction*. Urbana, Ill.: N.C.T.E., 1973.

Weber, Kenneth J., *Yes, They Can!* Toronto: Methuen, 1974.

GOAL 6

PROVIDE STUDENTS WITH OPPORTUNITIES FOR WRITING VARIOUS TYPES OF PROSE

The form of a piece of writing is frequently defined by the purpose intended for it. The emphasis in the following exercises and simulations is on writing for a specific purpose. In order to understand the formal requirements for each piece of writing, the students must be aware of the audience (whether real or simulated) to whom the writing is directed, and what the writer hopes to achieve. With a specific aim in mind, the students should be encouraged first to draft their ideas, then edit and polish their writing until it meets the standards demanded by the situation.

The students should be able to write paragraphs for various purposes, including giving directions.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS	TEXTS
● Read and discuss "Perception — The Senses at Work" (pp. 7-39). Students may try the "describers and drawers" exercise (p. 29). Then ask each student to write out clear directions that would enable another person to reproduce one of the geometric figures (pp. 12, 22, 27) with a ruler and pencil. Assign a number to each paper, keeping them anonymous; then distributing the papers so that the students can try to follow the written directions. Let the students describe, in words, the optical illusions (pp. 7, 10, 14, 30, 34).	**Language of Man 2**
● Read "Fire" (pp. 31-42), then examine the map (p. 34). Let the students assume the map is oriented to the north, then write the instructions to guide a lumberjack from the camp to the craft centre.	**Action English 3**
● Use atlases and wall maps to trace the route taken by Wetherall, in immigrating to Canada and travelling to Come Lucky, B.C. Let the students write directions either for another immigrant to retrace Wetherall's route, or to take a different combination of transportation routes.	**Campbell's Kingdom**
● After re-reading Chapters 1 to 3 carefully, the students should plot Ralph's route on a map of B.C., then write a paragraph of clear directions to guide a traveller from Vancouver to Atnarko.	**Crusoe of Lonesome Lake**
● Let the students assume that the map (p. 10) is oriented to the north, then write a paragraph of clear directions to guide the canoes of the Taitikat people to the Saman's dance at the Hotsath village.	**The Whale People**

The students should be able to write paragraphs for various purposes, including describing and narrating.

Dynamics of Language 2	● Chapter 13, "It's All Yours" (pp. 329-365), provides a useful unit for the development of narrative and descriptive writing. The "Applications" (pp. 338, 342, 356) suggest many good writing exercises.
Action English 3	● Read and discuss the explanations and illustrations of the writer's individual voice (pp. 24-30), and have the students write the exercise (p. 28), using the checklist (p. 30) to judge the effectiveness of their writing.
Language of Man 2	● After studying the photograph (p. 93) the students should collect a 'word cache' of adjectives and phrases to describe the woman's face and provide insight to her feelings. Use these ideas to formulate an alternative advertising copy for the United Way ad. Discuss in what other campaigns this copy would be effective.
The Bears and I	● Among many good descriptive passages, the evocation of spring (p. 123) provides a good example of illustrative detail in describing a season. Let the students generate their own list of evocative details to describe a particular season.
Sounder	● Let the students make a comparison between the family's cabin in this novel with Leslie's cabin in **The Bears and I**
The Whale People	● Let the students describe how Atlin became a successful whaling chief. For an outline, discuss the time needed, preparation, materials, etc.
Journeys	● After reading "The Most Dangerous Game" (pp. 65-82), let the students compose a "Wanted" poster for General Zaroff, describing both the person and his crimes. Then let the students compose the instructions to be given to a secret agent whose assignment (if he or she should accept it), would be to apprehend Zaroff.

The students should be able to write paragraphs for various purposes, including supporting an opinion.

Action English 3	● Read "Escape, Escape?" (pp. 145-153) and discuss the advantages and disadvantages of life at the Sideras Place. Let the students choose a viewpoint and marshall the arguments to support their opinion.
Dynamics of Language 2	● After reading "Concrete and Abstract" (pp. 5-16), let the students reformulate the statements of opinion in Application 2 (pp. 16-17). After making the statement more concrete, the students can set out the arguments to support that view.

The Bears and I

- Leslie is faced with the dilemma that "No wild animal is better off in a cage unless he's born in one." First, let the students discuss the arguments for and against keeping wild animals in zoos, menageries, circuses and game farms. Then, let each student formulate an opinion on the subject and collect arguments to support the opinion before writing a paragraph.

Campbell's Kingdom

- Similar group discussions and collection of arguments can precede the writing of a personal response to Wetherall's commando-like operation to get the trucks into the Kingdom, or in judgment of Trevedian's flooding of his oil strike.

The students should be able to write various kinds of composition, including newspaper stories and articles.

- Review the inverted pyramid style of newspaper writing. The first sentence must catch the reader's attention by answering the key questions the 5 W's — Who? What? Why? Where? and When? Give them this jingle

  I keep six honest serving men

  They taught me all I knew

  There names are What and Why and When

  and How and Where and Who

  (Rudyard Kipling)

Journeys

Men in the Fictional Mode 2

Imagine

- Summaries of the events of most of the short stories of action can be written in this form. Let the students notice that the newspaper report gives all the important information in the beginning, while the short story often witholds important details to achieve suspense in a surprise ending. Newspaper reports, on the other hand, must be capable of having pieces cut from the end by an editor who is short of space.

In The Heat of the Night

- The major events of this novel may be easily retold in newspaper reports of the discovery of the murder, the arrest of Tibbs on suspicion, Sam's arrest, and the final solution to the crime.

The students should be able to write various kinds of composition, including directions for building or repairing various devices.

The Bears and I

- Having to depend on their own resources, Leslie and Larch make many useful gadgets for the cabin. Let the class make a list of all the rustic artifacts that might be constructed for making life in the wilds easier. Either individually, or in groups, the students should then write detailed directions and draw plans for making each of these devices. The results can be collected into a class "Foxfire" type of booklet.

Crusoe of Lonesome Lake

- Ralph Edwards and his family build and repair almost everything: the cabin, trolley, rafts, irrigation systems, bridge, truck garden, orchards, root cellar, mink farm, sawmill, landing-strip, etc. In emulation of Edwards, the students can either write a "how to make it" paragraph, or a cooking recipe, like Ethel's formula for candying apples, p. 57.

Some Haystacks Don't Even Have Any Needle

- "Fixer of Midnight" (p. 54), "Univac to Univac" (p. 89), "Directions to the Armorer" (p. 99), may be used to introduce the topic of fixing machinery. Prepare a wide range of fix-it problems — bikes, motors, radios, record-players, sewing machines, electrical fuses, kettles, zip fasteners, buckles, etc., and let the students write the directions for repair and assembly of the gadgets. The results can be collect into a class "Fix-It" book.

The students should be able to write various kinds of composition, including critical analysis.

- Goals 9 to 13 are concerned with the students' response to literature. The various approaches and topics suggested in these sections provide many opportunities for critical analysis. Generally the initial response involves the collection of ideas, and is best accomplished through group discussion or teacher-led class questioning. More structured responses can take the form of oral reports, panel discussions, and class debates. While some of these activities will require note-taking and written preparation, the formal piece of critical writing is better developed from the oral work.

- The students' response to the reading of literature can lead to a variety of approaches to critical analysis of the literary work. Studies of the structure, plot, themes, characters, settings, historical background, genre, style of language, point of view, values, imagery, symbols, myths and relevant information about the author's life provide a wide range of possible essay titles relating to a particular work. If a group of students, or the whole class, is making an in-depth study of a literary work, aim to produce a collection of diverse articles (instead of having every student write on one or two topics). The results can be collected and bound into a class book, entitled, for example: "A Casebook on **The Pearl**," or "All You Ever Wanted to Know About **The Sword in the Stone**."

Language of Man 2

- "Understanding the Ads and the Commercials" (pp. 79-109) is concerned with the critical response to the language and images of advertising. The whole-page magazine ads (pp. 90-93) provide good material for critical analysis in oral or written forms. In each case let the students identify the source of the ad., the audience intended, and the messages, explicit and implicit, conveyed by the text and image, before evaluating the ads' effectiveness. Similar exercises in analysis can be done with a wide range of ads collected from various magazines or newspapers.

Dynamics of Language 2

- "In Your Mind's Eye" (pp. 301-327) deals with literal and figurative comparisons, allusions, analogies, hyperbole and personification used in presenting arguments, literature and the media. Some of the "Applications: (p. 315) can lead to the writing of a paragraph of critical analysis of the examples given.

The students should be able to write effectively for the purpose of conducting personal business, including letters of application for jobs and credit.

Dynamics of Language 2

- The form of the business letter and an example of a letter of application are given in "Writing Resources" (pp. 384-390). The students may copy this form in writing real or simulated letters in response to job ads. from the local paper.

Action English 3

- Read the case-history of the Indian who was refused entry into a school of nursing. After discussing the necessary qualifications let the students write a letter of application to the school. All letters of application, after initial drafting, should be presented in standard form, preferably typewritten. Often it is possible for a batch of student business letters to be typed by the students of a typing class. It may be necessary to discuss with the commerce teacher, any variations in the typing format.

- Simulated business letters may be written in response to the fictional situations of some of the short stories and novels: e.g.

In The Heat of The Night

Gillespie had been the Police Chief for nine weeks before the murder occurred. Let the students write his letter of application to the Mayor of the city.

Crusoe of Lonesome Lake

After re-reading pp. 92-93, let the students write Stanley's letter of application to an Ocean Falls electrician, applying to become an apprentice.

Man in the Fictional Mode 2

After reading "The Open Window" (pp. 99-102) discuss what sort of job Vera would be suited for, considering her playful, creative imagination. Let the students write her letter of application.

After reading "The Red-Headed League" (pp. 104-127) write Wilson's letter of application in response to the job ad. p. 108.

After reading "The Nine Billion Names of God" (pp. 128-135), write the Lama's letter to Dr. Wagner, asking his company to supply and program the Automatic Sequence Computer.

Dynamics of Language 2

After reading about Slappy Hooper (p. 319), let the students imagine that they are entering a business partnership with Slappy, and write a letter to a major banking firm asking them to finance another big plan of Slappy's, mentioning his past accomplishments.

ADDITIONAL RESOURCES

Judy, Stephen N., *Explorations in the Teaching of Secondary English.* New York: Dodd, Mead, 1974. "Some Neglected Forms of Composition (or, Must They **Always** Write Essays?" (pp. 91-92) lists more than sixty different forms of writing which students can attempt.

Journals and diaries

Profiles and portraits
(friends, enemies, adults, public figures)

Autobiography

Dramatic monologues (written, improvised or recorded)

Stream of consciousness

Satire

Radio play

Newspaper stories (let them chase fire engines)

Interviews

Cartoons

Broadsides

Pamphlets

Fiction (short story or novel)

Plays, plays, plays (short scenes, one-acts, improvised, full-dress productions)

Commercials

Riddles

Posters

Underground newspaper

Telegrams

Graffiti

Metaphors

Monographs

Propaganda

Films

Observation papers

Sketches (notebook jottings, gleanings)

Reminiscences and memoirs (high or low camp, serious or fun)

Confessions (real or fictional)

Slide tape

Editorial

Photo essay

Children's stories and verse

Poetry, poetry, poetry (free forms and structured forms, concrete poetry, light verse, limericks, protest verse, song lyrics . . .)

Policy papers

Research (a record of something seen or learned)

Light essays (Thurber, E. White, Jimmy Breslin)

Advertisements

Imitations of established writers

Jokes

Flyers

Letters (real or fictional)

Aphorisms

Reviews (books, concerts, football games, dates)

Sound tapes

Magazines

Petitions

Television scripts

GOAL 7

HELP STUDENTS DEVELOP WIDE SPEAKING, LISTENING, READING, AND WRITING VOCABULARIES

> "When our words change, we change. Learning new words is not an isolated activity. It is an on-going part of life, the never-ending process of conceptualizing. Vocabulary development means more than adding new words to your repertoire of experience. It means putting your concepts in better order, or into additional orders or arrangements. To change your vocabulary is to change your life."
>
> (Dale & O'Rourke)

The students should have an interest in words and idioms and a desire to learn and use new ones.

ACTIVITIES FOR CLASS, SMALL GROUPS AND INDIVIDUALS

TEXTS

- Have students bring a Scrabble game for each four students in the class. Game is played in teams of two. Basic rules apply except that students **must** use dictionaries and contribute only new words. After the new word is played, the contributor is required to define it from memory. Before the contributor defines the new word, opposing team may challenge that the word played is not 'new'. The challenger proves this by defining, without the dictionary, the word played. If the challenger defines the word correctly, the opposing player loses a turn. Otherwise, the challenger loses a turn.

- Citizen Band Radio can be set up in a classroom. Turn to truckers' channel. Allow students to listen for fifteen minutes, making notes on what they hear. Discuss what was said, noting context clues, abbreviations, punctuation, grammar and phonology of the dialect.

"Breaker, Break, Broke: Citizens Band in The Classroom"

- Have students accumulate a glossary of CB terms.

As new words crop up in class discussion or study, write them on a 1" × 3" card. After twenty or so words have been accumulated, divide the class into two teams. Cards are placed in a cannister. One team member draws a word out of the cannister, defines it, and uses it correctly in a sentence. If one team cannot define the word, the second team can take that word or choose another. Points are given for the correct answers.

Each day select a word for study. In five minutes demonstrate correct context and meaning. Students should record words in vocabulary lists and be tested periodically.

A-Z Game: Have the class compete to construct a sentence using the twenty-six letters of the alphabet. Each word must begin with a different letter. For example: A bumbling, cantankerous, difficult, elephant, falteringly . . . . . . Difficulty can be raised by repeating, using 'new words instead of known ones.

Language of Man 2

Write the same description on the board as was given the three artists on page 42. Compare the results and discuss the interpretive aspect of words. Have the class design their own descriptions.

Voices 1

Read and discuss "Canajan, Eh? (pp. 109-112). Compare Orkin's satire with Avis's view of Canadian English in the Introduction (pp. vi-ix).

The students should have acquired a broad vocabulary that will be useful in academic, vocational and social contexts.

Gage Canadian Dictionary

- Encourage students to keep a vocabulary list for each subject area.
- Every test should include vocabulary.
- When new words are encountered, have students "See it, Say it, Write it."
- Assign a student per day to be responsible for teaching the class a new word.

Voices 1

- Have students skim reading material for difficult vocabulary, and forestudy unknown words. "The Invisible Aborigine" (pp. 202-210) demonstrates the need of learning new words before reading.

The students should recognize and be able to use appropriately the various levels of diction, including formal, informal, and slang.

- Role play a variety of conversational situations where a variety of diction levels are required, e.g. You are babysitting, but one of the parents is not yet ready. You are conversing with the parent who is waiting.

  You are being interviewed for a summer job.

Action English 3

- Read and discuss the court scene (pp. 130-134), having students substitute a higher level of diction. Reverse roles, having judge using slang.
- Examine the newspaper for varying levels of language, especially the editorial and letter-to-the-editor sections.

- Numerous exercises on all three levels of usage are found in "Correct English" (pp. 155-181)

Language Is!

- Compare John and Lorraine's language in Chapters 1 and 2 respectively. Choose several passages and have students substitute a variety of levels of diction. Read passages aloud when completed.

Pigman

- Have students write skits where the normal stereotype diction level does not 'fit' the characters.

The students should understand the effect of context on the meaning of words.

- "Context Contest". Have student teams make up five correct sentences for a new word. The opposing team listens to the first sentence and attempts to discern the words' meaning. If the meaning is not guessed correctly on the first attempt, the opposing team reads the second context sentence. Fewer points are given as more context sentences are needed.

  e.g. Team 1 chooses a word, and composes five context sentences.

  pugilistic

  1. Pugilism is a sport that involves two combatants.
  2. Before the Kung Fu craze, pugilism was the most common form of settling differences.
  3. Sometimes in a hockey game, the spectator sees examples of pugilism.
  4. Gloves protect the pugilistis' hands from damage.
  5. Muhammed Ali is paid very highly for his pugilistic talents.

  Team One presents the word to be figured out and writes the first context sentence on the board. Team Two answers with a guess based on the first context sentence. If the guess is correct, Team Two scores 5 points. If the guess is incorrect, second context sentence is read and the word guessed at again. A correct definition now scores 4 points, reducing with each context sentence necessary to clarify the meaning. When one team guesses correctly, the roles are reversed.

- CSSD is a strategy designed to assist students to recognize new words:

  Context: Instruct students to look for context clues and narrow the range of possible meanings.

Reading Skills for Young Adults

Reading Skills For Young Adults

Structure: Have students break words into syllables. Sound the parts of the word out and pronounce them.

Structure: Have students use their knowledge of prefixes, suffixes, and root words to piece together the meaning of the word.

Dictionary: If the word still eludes identification, have students look up word in glossary or dictionary. Students should record word and meaning. Flash cards could be used. Encourage students to review words.

The Language of Man 2

- Read and discuss "Getting Word Meanings From Context" (pp. 69-77)

Pigman

- Have students skim to accumulate unknown words. Page numbers must be included so students can practise CSSD strategy.

Chapter 1

porcelain (page 8)
recessed
avocation
incandescent (page 9)
commemorative
sophomore
opinionated (page 10)
epic
excruciatingly (page 11)
morally violated
raunchiest

Chapter 2

subliminally (page 13)
thrombosis
repress
filet (page 14)
compassion (page 16)
outrageous
Homo Sapiens
monstrosity
compulsive (page 17)
impressionable
sclerosis
paranoia (page 19)
mortified (page 20)

- Similar vocabulary scanning exercises can be used for beginning any of the prescribed texts.

The students should analyze the elements of word structure (roots, prefixes and suffixes) as an aid in understanding words.

- "Mix and Match" (pp. 42-46)

Dynamics of Language 2

- Common prefixes, suffixes and root words and their meanings should be displayed on classroom walls.
- Have students print on large sheets of paper word lists, employing common prefixes, suffixes and roots.
- Have students make up words of the future by arranging new combinations of prefixes, suffixes, and root words.

The students should understand the difference between denotation and connotation.

- Read and discuss "Getting the Right Connotation" (pp. 46-47).

Language of Man 2

- Have students devise two menus, one from a coffee shop and the other from a fancy restaurant. Both menus list the exact same dish but with different language.

  e.g. Hamburger and Chips

  Charbroiled Salisbury Steak
  in Toasted Bun
  Shoestring Potatoes

- Read "The Tone Carries the Meaning" (p. 45)

Language of Man 2

  Assign students parts to say the different expressions. Discussion should ensue to determine if the reader has captured the correct emphasis.

  Have students compose their own misplaced connotations, and then write some well-chosen descriptives.

- Have students rewrite radio, television and magazine advertisements, using misplaced and well-placed connotations.
- Have students scan the newspaper for examples of connotation.
- Have students rewrite newspaper articles, using connotation to give a different tone or slant to the report.

In The Heat of the Night

- Have the students quote, and discuss, the words and phrases used by the whites in Wells, when they talk to or about Tibbs, with unfavourable connotations. Have them link these expressions with the treatment accorded to Tibbs as a result of this language.

The students should be aware that figurative expression can enrich and clarify spoken and written language.

Language Is!

- Have students write a paragraph describing either picture on page 80 or 81. Most students will not use any figures of speech. Collect paragraphs. Cover section (pp. 82-83). Hand back paragraphs for improvement.

Dynamics of Language 2

- "In Your Mind's Eye" (pp. 301-327) contains a good discussion of figurative language Applications. (pp. 308, 313-315, 320), provide useful exercises for the students to practise using figurative expressions.

Some Haystacks Don't Even Have Any Needle

- The poem "Corner" (p. 39) has numerous figures of speech. Have students first identify the figures of speech, then replace them with non-figurative language. Discuss the effect of this.

Success in Reading 3

- Excellent explanation and exercises on the use of figurative language in prose (pp. 1-41).

Success in Reading 4

- To be used as a follow-up exercise for exercise in Book 3. This section is presented at a more sophisticated level. (pp. 260-276)

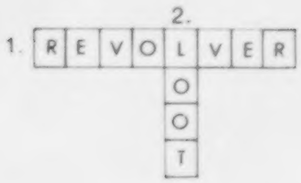
The student should make efficient use of basic reference books such as dictionaries and a thesaurus.

- **Dictionary Mystery:** Construct clues to a crime by having students use the dictionary to find the solution: e.g. **Dovecote:** where the criminal hid the murder weapon. e.g. **Boot** - idiom — where the money was stored, after the murder.

  After all the clues are discovered, students should write out the details of the crime in paragraph form. Students can make up their own mysteries.

- **Thesaurus Game:** Have class make up crossword puzzles. Each space in the crossword is a synonym, homonym or antonym of a known word.The crossword could be the details of a crime, as above.

e.g. **Across** 1. pistol (syn.) **Down** 2. booty (syn.)



- **Ten-Speed Rally:** Using local street names, have the class make up synonyms for streets in their rally directions. e.g. Proceed two blocks down "Suitmaker Street". (Ans. Taylor Street).

- **A-Z Game:** Played as described above, except only new words can be used. For more of a challenge, have students compile sentences with only two or three syllable words.

The students should have acquired some knowledge of the many historical and contemporary influences on the development of English words and expressions, including other languages and cultures, science and technology, and mythology and literature.

Language of Man 2

- After reading "The Story of Language" (pp. 113-138) the students can write a story to account for the beginning of man's use of language.

Language Is!

- Have students devise a list of 'original' vocabulary for early man and include meanings. Read "The Origin of Language" (pp. 23-27).

Dynamics of Language 2

- Read and discuss "Man the Wordmaker" (pp. 23-51). The 'Applications' (pp. 26-27) provide several exercises in the use of etymological dictionaries to trace the origins of words.

- "How Does a Chef Create?" (pp. 36-38) provides examples of how new words are coined. The Application (p. 38) suggests that students should collect examples of coined words from the advertising of trade names.

- "The Personal Touch" (pp. 40-42) provides many examples of words coined from the names of real people, literary and mythological characters, and the names of places. The Application (p. 42) suggests exercises in the use of the dictionary to trace word origins.

- Let students play the "Eden Game." Give each group a set of cards with pictures or symbols to represent flora, fauna and concepts in their new world. Students have to invent names for the things and concepts, and compile a dictionary.

- Have the students create a word map. Trace origin of a word or expression and place the word on its country of origin.

Language of Man 2

- After reading (pp. 79-96), have students examine present day advertising that uses 'scientific' words as a part of their product description. Have students create their own scientific compounds to include in ads. of their own.

  e.g. New Nosedry contains metaphosphic ions for times, controlled, relief.

- Students could create a new 2001 vocabulary, using known words in combination, to devise futuristic words.

  e.g. Stellardwell — interlocking, star-shaped, housing complex.

ADDITIONAL RESOURCES

Daniels, "Breaker, Break, Broke: Citizens Band in the Classroom." *English Journal, 65.* (December 1976) pp. 52-57.

Garrisson and Webb, *What's In A Word.* New York: Abingdon, 1965

Niles, *Reading Skills For Young Adults.* New York: Scott Foresman, 1971

GOAL 8

ENCOURAGE A CRITICAL EXAMINATION OF MASS MEDIA

The study of the media of mass communication, like the study of literature, provides many opportunities for the development of the students' critical and language skills. In the modern world the students need to understand how verbal, visual and audio signals are manipulated to inform, to entertain and, above all, to persuade the mass audience. In practicing reading skills, students learn to cope with the output of the lintotype machine, but to accomplish this goal the students must deal with the transitory messages of electronic and film technology to achieve "**media literacy**".

The students should understand the functions and influences of various mass media.

ACTIVITIES FOR CLASS, SMALL GROUPS AND INDIVIDUALS

TEXTS

- Make a class survey of the total output of mass communications media in the community. Begin by collecting the various forms of mass media — TV, radio, newspapers, magazines, and films, but include the less obvious manifestations — billboards, bumper stickers, paperback racks, Tee-shirts, flyers, newsletters, P.A. systems, Muzak outlets, posters, postage-meter messages, letterheads, records, tapes, comics, ads in and on buses, shop signs, calendars, delivery trucks, grocery coupons, junk mail materials, and all sorts of merchandise packaging. A classroom display of the print materials can lead to discussions of the quantity and purpose of the messages which bombard the public.

- Use the media collection to analyse the source of the messages. Let the students find out the addresses of locally produced media, TV and radio stations in the community, printing shops, advertising agencies, media centres, newspaper offices, recording and film studios, packaging industries, etc.

- Explain that mass medium is a means through which one person or organization can communicate with large numbers of people. Conduct a media survey of the students.

Media Survey

1. How many hours each month (approximately on the average) do you spend in:

   a) reading newspapers ________

   b) reading magazines ________

c) reading books ________

d) watching television ________

e) listening to radio ________

f) watching films ________

2. Why is it important to study the mass media?
3. When you want information on something that has happened, where do you look?
4. Which medium has the greatest influence on society?

- Let the students keep a daily log, recording the amount and type of mass communications which they experience in a normal day.

The students should understand the functions and influence of radio.

- Get a copy of a day's programming from several radio stations. Ask the students to:
  1. List all the public services that radio performs.
  2. List the different types of programs on radio.
  3. For each type of program, indicate whether the purpose of the program is a public service, or entertainment.
  4. What kinds of people would comprise the audience of each program?
  5. Is there any group that would depend on the accuracy of certain radio information broadcasts?
  6. Which programs are locally produced?
  7. Of what importance to the community are the locally produced programs?
  8. Which ones are nationally syndicated?

- Use a cassette tape recorder to make up a typical day's radio program. Copy the style and format of existing radio stations. The class could work in groups; each group providing one portion of the broadcast, and one commercial. Each group can record on separate cassettes, and the results, combined onto one tape. If the students' radio station is aimed to serve the school, newsworthiness can be given to everyday occurrences (e.g. "Today in the news, students in Miss Bell's English class . . ."). The tape can be circulated to other classes or played on the school's P.A. system.

- Make a literature radio program, using characters and settings from your reading as the subjects of your programming.

- **Suggestions:**

  1. Present the plots of several short stories as news items.
  2. Place controversial characters from stories or novels under attack on an open-line show.
  3. Characters from your reading can telephone "Swap Shop", with items they no longer value.
  4. Characters could endorse products for advertising.
  5. Characters with interesting backgrounds could be interviewed on talk shows.

Imagine!

Journeys

Man in the Fictional Mode 2

- Students should work in a group of five (producer, announcer, mother, Jimmy and sound effects) to record the radio script. (p. 119). Make tapes of other one-minute radio ads.

Action English 3

- Some research topics for radio:

  1. How does a station get a licence?
  2. Where do the call letters for each station originate?
  3. What do the call numbers refer to?
  4. What restrictions are there on the power output of broadcast transmitters?
  5. What power does the Canadian Radio and Televison Commission (CRTC) have over stations broadcasting?
  6. What is the difference between AM and PM broadcasting?

The students should understand the functions and influence of TV, and should learn to discriminate in their choice of programs.

- Ask students to read carefully the week's television guide and list those programs that they consider to contain:

  1. recreational interest
  2. information that might be interesting or important to you
  3. information that might be considered interesting or important to a general audience
  4. those programs that are locally produced
  5. those programs that are community television

- Discuss the following questions:

  1. Is television an objective observer of events; or does television cause news as well as cover it? (e.g. Would aircraft hi-jacking and other 'fads' become so prevalent without television coverage?)

2. Should there be censorship of the news for any reason?
3. Discuss "Why should a government which is doing what it believes to be right, allow itself to be criticized?
4. What controls do the CRTC place on public television stations?
5. What influence has television had on the development of professional sports?
6. People are better informed today about problems elsewhere. Are they more interested than in the past?

Action English 3

- Study the script of the dialogue, pp. 18-20, and discuss how the scene could be used in TV programming; e.g. for an ad (for what products?); as a situational comedy (what are the stereotypes?); as public affairs (what issues are involved?). Show how the filming or video-recording of the scene will differ according to how it is used.

The students should understand the functions and influences of the newspaper.

Learning From Newspapers

- Let the students write for specimen copies of newspapers for a survey of B.C., Canadian or foreign daily newspapers. Select from the list of addresses, pp. 148-152. Examine each newspaper to analyse the contents as to news items, commentary, advertising, entertainment, letters, public announcements, etc. Teach the students to measure items by the column-inch, and calculate what percentage of each newspaper is devoted to each of the categories. Compare the eye appeal (layout, headlines, pictures, etc.) of each newspaper with the circulation figures.

Explorations in the Teaching of Secondary English

- Stephen Judy recommends the simulation game of "Newsprint", pp. 22-221. Groups of students compete to produce a newspaper to 'sell' to other classes. Copies of each issue are distributed to the cooperating class in which the students rank their choices of the competing newspapers. The rank scores can then be translated into circulation figures.

Learning From Newspapers

- The section "Using the Daily Newspaper in the Senior Grades", pp. 103-142, has a large selection of useful activities.

The students should understand the functions and influences of film and video, and learn to discriminate in their choice.

National Film Board Catalogue

- There are many films which are available, free, from the National Film Board, and are suitable for the study of film technique. The

NFB Catalogue lists a section on "Creative Arts". The following films are especially valuable:

Carrousel
Sky
Flight
Challenge of Change
The Loon's Necklace
Legend
Cosmic Zoom
Half-Half-Three-Quarters-Full
I Know an Old Lady Who Swallowed a Fly
My Financial Career
Pas de Deux
Espolio
Volleyball
Neighbours
Toys
Evolution

- Read and discuss the section "What Do I See?" (pp. 1-14), noting particularly the vocabulary of film making. View the film **No Reason to Stay** (NFB or PEMC), and discuss how the film-maker makes use of camera angles to show the relative importance of the characters in the film.

Action English 3

No Reason to Stay

- "Poem As Film Script", (pp. 7-16), provides a good introduction to the use of visual imagery to interpret the verbal message of the poem, with follow-up activities, (pp. 17-18), for the students.

The Leaf Not the Tree

- Collect an assortment of newspaper and magazine pictures. Let the students find examples of various shots and angles, and the effects created by the interaction between camera and subject. Discuss the following statements:

1. Film does not capture reality, it creates its own reality.
2. Film frames reality.
3. Film changes the speed of life.
4. Film assigns an importance to objects and persons.
5. Film can change the order of events.
6. Film can alter shape and colour.
7. Film can create meaning.

- From the picture collection, let groups of students choose a pair of pictures to create humour by juxtaposition as in the example, (pp. 130-131).

Language Is!

November

- View the film **November** (NFB) and let the students list the dominant colours and images. Discuss the effects created by the juxtaposition of the chosen shots.

The students should understand the function and influence of magazines, and learn to discriminate in their choice of reading.

- Make a classroom collection of magazines for the students to classify according to content field, audience appeal, style, advertising, cost, circulation, etc.

- Take a census of the magazines available in the school library, public library, in a drug store, at a news stand, in a doctor's or dentist's waiting room, in the students' homes. Distinguish between magazines bought by subscription, those delivered free, and those bought for cash. Compile a 'top ten' list of magazines for the community, and for the students in the class.

- Let the students make posters or 30 second, taped radio ads to advertise a particular magazine.

The students should understand the functions and influences of various mass media in selling commercial products, and identify the use of false logic.

The Language of Man 2

- Read and discuss the examples in "Understanding the Ads and the Commercials," (pp. 79-109). Let the students contribute further examples of the selling techniques illustrated in this section.

Language Is!

- Read "Persuasion" (pp. 136-147); list the propaganda techniques described and try some of the activities on (pp. 136, 140, 144-146).

- Let the students define and find examples of the following propaganda devices used in advertising:

  Bandwagon
  Flattery
  Appeals to fear
  Humour
  Sex
  Misuse of analogy
  False conclusions
  Glittering generalities
  Testimonial
  Plain-folks

Half-truth
False statistics

- Discuss whether any of these devices are prohibited by the "Code of Ethics" of the Advertising Standards Council of Canada.
- Read back issues of **Canadian Consumer** to collect case histories of prosecutions for misleading advertising.
- Stephen Judy recommends the simulation game, "The Campaign" (pp. 222-223), as a means of teaching understanding about the use of media. In this game, the students choose an issue which they see as important in the school, community, or world, identify a target audience, and develop a multimedia campaign, using a number of possible means of persuasion, including slogans, buttons, placards, editorials, essays, laws, petitions, bumper stickers, interviews, debates, letters, advertisements, TV documentaries, radio shows, strikes, rumours, films, slide and tape shows, media shows, lobbying, etc.

Explorations in
The Teaching of
Secondary English

- In a similar simulation game of "Agency", a class or a group of students chooses a new product to market, and prepares a media campaign to sell the goods.

The students should be able to compare and contrast literary works with non-print versions.

- One picture is worth a thousand words, and film takes 24 × 60, or 1,440 pictures each minute. But films do not communicate better than words, only differently. Film communicates through pictures. But film-makers must take pictures of something. They cannot show abstract ideas, except symbolically. They cannot show fear, only frightened people. Film cannot reveal a person's thoughts, unless he states them. Otherwise, we must guess what the actor is thinking by what he does. Also, the film-maker cannot allude to some past event to develop character or background as easily as the novelist can.
- Discuss with students the different reactions people often have when they first see a film and then read the book, compared with the reverse: read the book then see the film. Which approach gives better results?
- Many of the commercial film versions of the novels are available for school rental in 16 mm. format. Others are sometimes shown on TV. After a showing of one of these films, a class or a group of students can discuss the changes that were made in translating the book into a visual medium and the different effects achieved. Similarly, many popular movies result in the publication of a book version or the publicising of the novel from which the film was made.

Sounder
Ice Station Zebra
Shane
Lost Horizon
Campbell's Kingdom
And Then There
Were None
(Ten Little Indians)
Night To Remember
In The Heat of The Night

- After reading the text show the NFB film **Death of a Legend**. Discuss the relative effectiveness of the book and the film in presenting a view of the wolf.

Never Cry Wolf

ADDITIONAL RESOURCES

Canadian Consumer. Published bi-monthly by the Consumers' Association of Canada. (B.C. office — 163 West Hastings Street, Vancouver, V6B 1H5)

Judy, Stephen, *Explorations in the Teaching of Secondary English*. New York: Dodd, Mead. 1974

McLuhan, Marshall, *Understanding Media: The Extensions of Man*. New York: Signet, 1964

National Film Board of Canada. *Film Catalogue*. Regional Office: 1155 West Georgia Street, Vancouver, B.C. (Films are available without charge)

National Film Board. *The Medium is the Message, You Know*. 16 mm. colour film.

Partlow, Hugh F. *Learning From Newspapers: A New Textbook Every Day*. Toronto: Canadian Daily Newspaper Publisher's Association, 1974. (Free copies available from local newspaper publishers.)

Provincial Educational Media Centre. 4455 Juneau Street, Burnaby, V5C 4C4. Film and Video Tape Catalogues available to teachers.

The Educators' Guide to Free Films. Educators Progress Service Incorporated. Randolph, Wisconsin, U.S.A. 53596

USEFUL ADDRESSES

Action for Children's Television, 46 Austin Street, Newtonville, Mass. 02160

Advertising Standards Council of Canada, 302 - 1240 Bay Street, Toronto, Ontario. M5R 2A7

American Broadcasting Company, 1330 Avenue of the Americas, New York, 10019

Canadian Broadcasting Corporation (CBC) P.O. Box 500, Terminal 'A', Toronto, Ontario. M5W 1E6

Canadian Radio and Television Commission (CRTC), 1601 - 100 Metcalfe Street, Ottawa, Ontario. K1A 0N2

Canadian Television Network (CTV), 42 Charles Street East, Toronto, Ontario. M4Y 1T5

Columbia Broadcasting System, 51 West 52nd Street, New York, 10019

Ministry of Consumer and Corporate Affairs, 838 Fort Street, Victoria, B.C. V8W 1H6

National Broadcasting Company, 30 Rockefeller Plaza, New York, 10019

GOAL 9

ENCOURAGE STUDENTS TO READ AND ENJOY LITERATURE PAST AND PRESENT

At the Grade 9 level, students should read various types of literature. Besides achieving a literal understanding of the texts, the students should discuss their individual responses to literature, begin to make judgments about the value of various works, and realize the enjoyment in the sharing of literary experience. More specialized aspects of the response to literature — its human values, technical knowledge, depth of meaning and Canadian content — are considered in Goals 10, 11, 12 and 13.

The students should be able to discuss, with some insight, literary works they have read. They should understand, through experience, that concentrated attention to a literary work can provide insight and pleasure, and enjoy sharing with others their opinions, impressions and feelings about their reading.

ACTIVITIES FOR CLASS, SMALL GROUPS AND INDIVIDUALS

TEXTS

- In "Talk in the Classroom" (pp. 69-96), Robert Weinberger develops the concept of the response-centred curriculum, emphasizing the need to preserve the integrity of the individual student's response. Weinberger recommends various models of open-ended questions to lead students through the four areas of response:

How Porcupines Make Love

1. **Engagement-involvement:**

   the affective response, when the reader becomes subjectively involved in the work, feeling empathy or identification with characters.

2. **Perception:**

   responding to the work as a product of human creation.

3. **Interpretation:**

   the translation of metaphor, using subjective or objective viewpoints to tell what the work may mean.

4. **Evaluation:**

   the comparison of one work with others, assessing its impact and importance.

The students should have read various types of novels and short stories.

Prescribed novels and short story collections

- The sixteen novels and four collections of short stories prescribed for Grade 9 provide a range of fiction suitable for various tastes and reading abilities. The sharing of individual responses is best achieved through small group discussion. Many of the stories can be linked through similarities of theme, setting, or character, and the simultaneous study of several such works can lead to a valuable comparison of their literary effects.

In The Heat of The Night

Sounder

- Reading of these novels may lead to a discussion of prejudice in the treatment of blacks and other minority groups. Some possible beginnings for discussion are:

  What characters do you sympathize with?

  Which characters or institutions do you feel are wrong?

  Do your feelings towards the police chief change during the reading of the novel?

  Are there any similarities between Tibbs and the father in **Sounder**?

  What would Tibbs do if he were a character in **Sounder**?

  Are either of these novels optimistic about changing people's attitudes towards minorities?

  Why is Sounder chosen as the title figure?

  How does Tibbs differ from the police chief's stereotype of the black traveller?

  What does the title **In the Heat of the Night** suggest about the crime that was committed?

  Which of these two books would you be more likely to read again?

  What other books do the students know which treat of race relations? Do the students remember **Roosevelt Grady** from their Grade 4 reading?

  What changes in the characters and situations would be necessary if you were to give these novels a Canadian setting?

In The Heat of The Night

An Then There Were None

Ice Station Zebra

Man in the Fictional Mode 2

- These novels may be treated as mystery stories in which the hero-detective has to unravel a crime. After reading the novel, let the students make a synopsis of the crime and the motives behind it. Make a list of the clues which lead to the solution of the crime. Compare the various methods of these detectives with those of Sherlock Holmes in "The Red-Headed League" (pp. 105-127). Suggest what clues might lead to the discovery of the murder in "The Cask of Amontillado" (pp. 161-167). Make a list of other famous detectives: Dupin, Sexton Blake, Sam Spade, Poirot, Father Brown, Trent, Lupin, Lord Peter Wimsey, Lecoq, Fortune, Thorndyke, etc. and describe the style of each.

Out of the Silent Planet

Door Into Summer

- After reading these novels, draw upon the students' experiences with this type of fiction to make a definition of Science Fiction. Students may recall **Have Spacesuit, Will Travel** (Grade 8); **A Wrinkle in Time** (Grade 7); **The Gammage Cup**, **Tunnel Through Time**, **Twenty-One Balloons** (Grade 6); and **The Borrowers** (Grade 5).

• Discuss reasons for the popularity of Science Fiction in terms of space travel and time travel providing opportunity for the invention of alternative worlds with different life forms and social values. Discuss the various creatures which Ranson discovers on his journey through Malacandra, comparing their values with those of our society.	**Out of the Silent Planet**
• Discuss the various roles of the hero in these novels. To what extent is the hero a part of the society or social group in each novel? What characteristics set the hero apart? What are the forces of evil in conflict with each of these heroes? How do the hero's values reflect those of the social group which he champions.	**Shane** **Campbell's Kingdom** **Pied Piper** **Ice Station Zebra**
• Discuss these novels as revealing the theme of growth into awareness. What do the young people learn about themselves and about other people in their society? Discuss the quotation: "We had trespassed too — been where we didn't belong and we were being puncished for it" (p. 159). In what ways do these novels show a clash between the values of two generations? Let the students consider all the reasons for the friendship between John and Lorraine. In what ways are they influenced by the pressures from their families, their peer groups and the school authorities? Compare the situation of Andy and Laura in "On the Sidewalk Bleeding" (pp. 207-215), as victims of a conflict of values.	**Pigman** **There Is a Season**
• Discuss **The Pearl** as a conflict between good and evil. What are the forces on each side? What does the pearl represent? Is Kino a hero or a victim? How might the finding of the pearl be seen as a temptation? Compare the allegory of **The Pearl** with the biblical quotation: "The love of money is the root of all evil." What does Kino learn in the course of the story? How realistic is this story? In what other stories does the granting of a wish or an apparent stroke of good luck result in tragedy?	**The Pearl**
• Discuss the concept of Shangri-La. In what way does this country represent an ideal, a utopia? Discuss the dream of continual life or the search for the fountain of youth. Why do people fear aging and death? Explain the reactions of the various characters — Conway, Mallinson, Barnard — to the situation. To what extent does the novel reflect the concerns of the nineteen-thirties? If the novel were written today what other concerns might receive more prominence, i.e. pollution, nuclear holocaust, drugs and consciousness, sexual relationship, etc. In what ways does the modern commune try to imitate Shangri-La? Compare the societies depicted in other utopian literature — Erewhon, Brave New World, Island, etc. Compare the fate of the immortal Struldbruggs, encountered by Gulliver in his "Voyage to Laputa."	**Lost Horizon**
• During the reading of the novel, consider why it is divided into four parts. What changes or developments take place in Thomas Black Bull by the end of each part? What does he learn about society's attitudes towards his race? Compare the clash between cultures as shown in "The Natives are Hostile" (pp. 19-27).	**When the Legends Die**

Journeys

- After reading "How We Kept Mother's Day." (pp. 88-91), discuss how the members of the family treat the mother. Discuss how the gap between intention and actuality makes this writing ironically satirical. In what ways are the family relationships described in this story dated? In what ways are they typical of the modern family? What advice would a Women's Lib. spokesman give to the mother? How might the roles of the father and mother be reversed for a Father's Day celebration?

The students should have read various types of poetry, including narrative, lyric and dramatic.

Second Century Anthologies of Verse 2

- Read "Beowulf the Warrior" (pp. 39-67), with the class in the mode of a balladeer or story-teller. Discuss Beowulf as a folk-hero in the slaying of monsters. Discuss how the response of a modern audience differs from that of the pre-literate society for which this story was composed. What are the modern equivalents of the Beowulf story? Who are the heroes who save our society from its monsters?

- Read "The Highwayman" (pp. 175-177), and discuss how the poem reflects and images the violence of the society depicted. In what ways are the fates of the hero and heroine determined by their sexual roles? Could the story be reconstructed to reverse the traditional male/female roles?

- Read "First Flight" (pp. 189-194), and "Ex-Basketball Player" (pp. 195-196), and discuss the different portrayals of the sportsman as hero.

- Let the students read a variety of the lyric poems and make a choice of those in which they agree with the poet's view of life. Use the categories of topics listed, e.g. Growing Up, Heroism, Joy and Celebration, Humour, Love and Marriage, Misfortune and Poverty, Nature, from various points of view, Prejudice and Conflict, Science and Science-Fiction, Sports, Working for a Living, etc. (pp. 251-256).

- Read "The Road Not Taken" (p. 153) and discuss the poet's view of personal choice and decision-making.

Nobody But Yourself

- The lyric poems and songs in this anthology provide a good selection for the development of the "**engagement-involvement**" aspect of student response. Many of these poems deal with the individual's perception of the world of nature and human relationships. Encourage the students to read widely to choose poems to which they can respond with personal feeling, or with a sense of recognizing that the poem creates in words a feeling which before was vague and undefined. The students, in small groups, can share their choices, and attempt to formulate the reasons why some poems touch a responsive chord. Discussion at this stage of response is tentative and unstructured, when students explore the realm of poetic expression.

- Discussion questions to develop the **perception** aspect of student response should be framed to encourage a variety of opinion, rather than suggest that the poem has only one meaning for all readers, or that only one interpretation is "correct". Typical response-centred questions are:

Nobody But Yourself

How Porcupines Make Love

What do you think the title means?

Do you have a picture in your mind of the speaker of the poem?

Do you like the way this poem is written? Why?

What do you think of the way this poem is written?

Do you find the title amusing?

What do you think is the tone of this poem?

What images, rhythms, rhymes, etc., help to create this tone?

- After reading "Fifteen" (p. 4), Weinberger recommends the use of the following "Talking Points" (p. 94) as questions which may be used to get a discussion started, and to guide the discussion engagement through the perception, interpretation and evaluation aspects of student response:

Nobody But Yourself

How Porcupines Make Love

How did the poem make you feel?

How do you think the boy in the poem felt? At the beginning? At the end?

Have you ever felt as he did?

Why do you think the motorcycle meant so much to him?

Is it possible that the motorcycle stood for something else? What do you think?

The poem tells us four times that the boy was fifteen. Does this repetition have any effect on you? What? Is it the same effect each time?

If you were painting a picture of the poem, what split second would you try to capture in your painting? Why? Can you describe the colors you would use and the background of the scene?

- In dramatic verse the poem projects the voice of an identifiable character (unlike the lyric poem which gives voice to the poet-persona). Read "Archy Hears from Mars" (pp. 32-36) and discuss the ironic humour of the cockroach's view of the human world.

Second Century Anthologies of Verse 2

- Read "Young Moses" (pp. 68-69) and compare Anath's with the biblical story from Exodus.
- Read "Lord Randal" (p. 105) and discuss why Randal might have been poisoned.
- Read "Transfusion" (p. 14) and discuss the character or the speaker of the poem.

Nobody But Yourself

- Read "Corner" (p. 50) and discuss how the cop might perceive the speaker of the poem.
- Read "Children's Party" (p. 86), and discuss the speaker's view of children.
- Read "At the Cedars" (pp. 154-155) and discuss the speaker's method of bearing bad news.
- Read "Ego" (p. 185), and discuss the speaker's dreams of glory.
- Read "Freddy the Rat Perishes", as another epistle from Freddy the Cockroach.

The students should have read various types of non-fiction, including biography, autobiography, history and travel.

Journeys	● Discuss the distinction between fiction and non-fiction. Let the students survey this collection to determine which selections are based on historical evidence. Look for differences in narrative style, especially the use of dialogue and description. In the non-fiction stories look for details that might have been invented. ● Read "The Attack on Pearl Harbour" (pp. 131-142) and "Tragedy of Errors" (pp. 146-153) and discuss the difference in effect of the writer's personal involvement.
A Night to Remember	● The Titanic has become a symbol of the engineer's hubris. Discuss other supposed feats of engineering that have ended in disaster, such as the Hindenburg crash, the Svevo explosion, various dam and bridge breakups, and the Chalk River crisis.
My Family and Other Animals	● Discuss Durrell's attitude to the world of nature. Let students choose incidents of particular interest to them, and discuss the basis of their choice.
Never Cry Wolf	● Discuss Mowatt's attitude to the wolves. Show the NFB film **Death of a Legend**. Discuss the justification for government bounties for wolves. Discuss the hunting of caribou. Discuss man's use of the northern habitat.
The Bears and I	● Discuss Franklin's achievement in domesticating the bears. Discuss the desirability of making the area a game preserve.
Crusoe of Lonesome Lake	● Discuss Edwards' achievement and survival. Discuss the concept of self-sufficiency in the wilderness. To what extent are Franklin and Edwards dependent on civilization for their technology and resources?

The students should have read various types of drama, including monologues, puppet plays, TV plays, radio plays, and one-act plays for the theatre.

● Read and discuss "What Do I Say? How Do I Say It?" (pp. 62-70) and discuss how speech may reveal character.	**Action English 3**
● Read "Puppets" (pp. 71-84), and discuss how dialogue can be used to tell a story.	
● Let the students survey the scripts and plays in these collections and choose samples for classroom presentation.	**Man in the Dramatic Mode 1 and 2**

The students should have had an opportunity to read literature aloud. They should participate in poetry readings and classroom drama.

● Suggestions for poetry reading are included with the oral activities recommended for the accomplishment of Goals 1 and 2. It is important in the classroom presentation of poetry that all readers should have time to prepare and rehearse their readings. Students may practise poetry reading in pairs or small groups, and only in front of a large audience when they are confident of their ability.	
● Make use of coloured lights (an overhead projector with a coloured transparency) and spotlights (a 35 mm. slide projector), to create atmosphere for a poetry reading. Let the students choose suitable background music, which can be cued to their reading.	
● The opening chapters of this novel may be read aloud, using the contrast of male and female voices to create the effect of the two narrators of the story.	**Pigman**
● For classroom drama it is best to begin with short improvisations and impromptu puppet plays and taped radio scripts, before reading or staging one one-act plays.	

The students should have had opportunity to memorize favourite lines or passages from literature.

● Memorization of poetry and drama should be encouraged. Many of the lyrics in this anthology have been recorded as songs, and the words are familiar. Encourage students to memorize these short poems for classroom presentation.	**Nobody But Yourself**
● Invite local poets to recite or read poetry in the classroom.	

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The students should voluntarily read a broad variety of literature, including fiction and non-fiction of the past and present.

- The Reading Conference is an important feature of USSR or any individualized reading program, giving the teacher opportunity to advise the students on their choice of reading, and possibly directing them towards a variety of types of literature to extend their reading interests.

ADDITIONAL RESOURCES

Purves, Alan C., ed. *How Porcupines Make Love*: Notes on a Response-Centred Curriculum. Lexington, Mass: Xerox, 1972.

National Film Board. *Death of a Legend*. 16 mm. 57 min. Colour.

GOAL 10

EXTEND STUDENTS' KNOWLEDGE OF SELF AND SOCIETY THROUGH LITERATURE

As Socrates indicated, a life unexamined is not worth living. This Goal encourages students to examine their values in a social and literary context.

The students should be able to identify values and attitudes expressed in works of literature, and compare these with their own.

ACTIVITIES FOR CLASS, SMALL GROUPS AND INDIVIDUALS	TEXTS
● After the students have read the novel, have them, in an essay of at least three paragraphs, discuss why people are prejudiced. The title of the essay should be "Prejudice Exists Because . . . . ." In the essay, give reasons why prejudice exists. Give examples from the stories and from life. If possible, offer a solution to the problem of prejudice. Discuss the use of the term "nigger".	**Sounder**
● After reading the novel, the students should give three or four illustrations to prove that the events and characters in this book are one of the following: a) very true to life b) exaggerated or glamorized to increase popular appeal c) believable, though exaggerated d) incredible e) part romantic, part realistic f) too commonplace and dull to hold a reader's attention g) fanciful	**Ice Station Zebra**
● View the film **Arctic Outpost** and discuss how the environment affects the life of the settlement.	**Ice Station Zebra**
● Use the following topics for discussion groups: Put yourself in the place of the hero and explain why you would have acted differently or similarly at one very important place in the story. Which character in the book would you like to have as a friend? In life, people have reasons or motives for acting the way they do. Do you consider that the characters in this story have understandable or believable motives for their actions?	

Pigman

- Have students describe, in their own words, John's attitude to school and compare it with their own. Is there any measure of truth in John's observations?
- In small groups, have students discuss the problems that John and Lorraine encountered with their respective families (pp. 16-17), then have them compare these problems with those faced by students in their own communities. How can students deal with seemingly insurmountable family difficulties?
- Have students comment on the following statement: "It's no wonder kids grow up to be killers, with all that rehearsal." (p. 85)
- Mr. Pignati, John and Lorraine play a version of the Alligator River Game (pp. 104-108). Have students explain (in ONE paragraph, the person whom they would have thought to be the guiltiest party.
- Have students discuss: "And maybe Lorraine and I were only a different kind of baboon in a way. Maybe we were all baboons for that matter . . . ." (p. 155)
- Discuss "the supercolossal fruit roll." (pp. 8-9). Have students discuss ways in which they have harassed unsuspecting teachers (when they were younger, of course!). Have them create a skit about an undisciplined classroom.

Campbell's Kingdom

- Have students discuss which of the characters seemed like real people. Why? Have students quote to show how the author made them seem real. With which character did the students best identify? Why?
- What changes in the plot would make this story more realistic? Have the students write a letter to the author and suggest these changes to him.

Pied Piper

- Why does the author make a point of stressing Howard's age and frailty at the beginning of the book?
- Have students examine, and comment on, the various methods by which the Gestapo officer tried to get information from the two Englishmen.

In the Heat of the Night

- Have small groups report on: "Although the novel appears, on the surface, to be a story about the solving of a murder, there is a much deeper, far more important conflict." Specifically, what is this conflict? Find as many examples as you can to support your answer.
- Have students compare the characters of Sam Wood and Bill

Gillespie. Both are small southern policemen, but there the similarity ends. Do a brief character study of each man, then write a paragraph showing how their personalities differ.

- Virgil realizes the awkward position in which his presence has placed Gillespie, yet he cannot really do anything about it. Find examples to show Virgil's feelings about the situation and his attempts to smooth the problem out.

- At the beginning of this story, Mr. Gillespie, the police chief, arrests Mr. Tibbs, as the prime suspect in the recent murder case; yet, at the end of the book, Gillespie shakes Tibbs' hand. Discuss the **gradual** growth of respect and admiration Gillespie eventually feels for Tibbs. This can be done by focusing on how Gillespie behaves towards Tibbs and what he says to him at various points in the story.

- Examine the town's social structure, and hierarchy of power, from the top to bottom. Say where each character fits and speculate, if you wish, about other, known positions, even if no named characters are mentioned. Then, examine Mr. Tibbs' place when he first arrived in Wells, and his eventually changed status, and the reasons for this change.

- **First**, give a definition of "scapegoat", **then** explain the origin, purpose and practice of the ancient custom; **then** examine Mr. Tibbs' role, as a scapegoat, in the murder case in Wells. Then explain how he avoided becoming a scapegoat — or did he?

- A stereotype is a mental picture that is applied to a person or group of people. It does not allow for individuality — all members of the group have the same characteristics. For example, the negro stereotype is seen as having natural rhythm, beautiful voice, white teeth, loud clothes. Have students examine their own stereotype, by having them complete the following table of stereotypes:

  hippie — beads, long hair, dirty clothes, never washes, never works, disrespectful, attends rock concerts, draft dodgers.

  grandmother —

  movie director —

  Englishman —

  American tourist —

Crusoe of Lonesome Lake

- Have the students pretend to be Ralph Edwards, now about sixty-five years old, re-reading the journal that he kept from August, 1912 when he first visited Bella Coola, at the age of twenty-one, until about 1956.

Select the daily entries in the journal that best reflect your wide variety of experiences, your struggles and your achievements and copy them out. As you have kept your journal for some forty-four years and seldom seem to have had an "ordinary" day, you will have to choose about 10 to 25 from among more than 16,000 — so think carefully what best represents your life!

- Have the students complete one of the following assignments:

  Ralph Edwards' most difficult problem, during the time that he was establishing his farm at Lonesome Lake, was to feed himself. Say what he could provide himself with from the start, what he had to bring in and how difficult the journey was; how he gradually cleared his land, started a garden, and created pasture, the crops and trees that he gradually managed to grow; the stock he brought in and how he did this; how he earned necessary cash, how he divided the year between earning money and working on his land, and the contributions his wife made, after he married.

Crusoe of Lonesome Lake

- The author states that, "Ralph Edwards' life . . . has significance for all of us — in whatever place, position or condition — in our twentieth century world." Let the students discuss the significance of Edwards' life for them. What lessons can be learned from Edwards' experience?

- Discuss the question:

  If you would like at some future time, to get away from it all, and live like Ralph Edwards, exactly why would you like to do so? Exactly what wilderness area of B.C. would you go to? Include two maps like those at the beginning of this book. (They should be drawn to scale). How would you provide yourself with food and shelter and how would you earn the cash necessary to establish your farm? While you may use some of Ralph Edwards' ideas, try to be original.

Man in the Poetic Mode 3

- Read "The Lonely Man" (p. 26); "My Grandmother" (p. 62). Have the students visit an old people's home to talk to individuals about life in the early days of the community. Arrange once-a-week visits in which students read to, write letters for, and **talk** to the old people.

- Have students list the situations which make them lonely. Arrange this list in logical order. Include colourful verbs and precise adjectives. Have students read their poems to the class.

- Read "It's Raining in Love" (p. 68). Then have groups of students role play the part of the boy and girl in the poem. Make sure that the students indicate the reasons for their nervousness.

  Class discussion: Do you feel that adults react in a similar fashion when confronted with members of the opposite sex? Why? Why not?

Nobody But Yourself

- Read "The Motorcycle Song" (p. 5). Have the students relate their feelings while riding on a motorcycle. Are these feelings different from those experienced while riding in an automobile?

  Have students draw a picture of their favourite type of motorcycle or have them design a motorcycle of the future. Then, have them write a short story about an experience they could have had while riding it.

- After reading "This Land is Your Land" (p. 8), have the students research the procedures and requirements for an immigrant to become a Canadian citizen.

  Have the students write an essay on the subject of "What It Means to be a Canadian Citizen."

Man in the Dramatic Mode 1

- After reading "The Bomb" (p. 11-31) let the students discuss what Eddie finds out about Miss Jenny and about himself in the course of the play.

  Have the students tape the play, with narration and sound effects. Present this radio play to the rest of the class and have them comment.

  We are often prejudiced against (or afraid of) people who are different from us. Prejudice often results in discrimination. If a restaurant owner is prejudiced against young people, he may presume that they are all unclean and may discriminate by refusing to admit them to his restaurant. Have students list five examples of discrimination.

Never Cry Wolf

- Have the students list all the "supposed" facts, myths and legends that Farley Mowat was told, or learned, about the wolves. In the same order, the students should say how Mowat was able to refute each one.

  Have the students discuss the wolves' family and social life in detail. The students could compare the wolves' family life with Candian family life, with the purpose of arriving at a conclusion as to which is the more 'human'.

  The narrator of this story is Farley Mowat. Have the students retell any two incidents from the point of view of a wolf. Students may be a different wolf for each incident if they wish.

  View the N.F.B. film **Death of a Legend** (51 mins. colour)

  View the N.F.B. film **Caribou of Northern Canada** (13 mins. colour).

Never Cry Wolf

- After having the students read Chapter XII, ask them to relate the legend of the wolf and the caribou. What do they think it means?

- Explain the meaning of a communal family. (p. 181) Which human societies live in this manner? What are the advantages and the disadvantages?

- Discuss what Mowat believes is one of the main differences which distinguishes the wolf from man. (Refer to p. 203).

- Discuss "Whenever and wherever men have engaged in the mindless slaughter of animals (including other men), they have often attempted to justify their acts by attributing the most vicious and revolting qualities to those they would destroy."

- Have the students research how wolves are treated in Canada today?

A Night to Remember

- Discuss: Was any group in this novel shown to be oppressed? If so, by whom and why?

- Have the students imagine themselves as survivors (rich or poor) and have them relate their experiences or have them imagine themselves to be the relatives of a person reported missing. Have them describe their first reactions upon hearing the news.

Divide the class into five groups. Each group is to pretend that it is giving evidence before a Royal Commission investigating the circumstances surrounding the sinking of the **Titanic**.

Group 1: First Class Passengers

Prepare a report in which you fully answer the following:

a) Explain when and how you were first made aware that something had happened to the ship.
b) Give your views as to the adequacy of the life-saving equipment and procedures.
c) Give your views as to the behaviour of Officers and Crew between the time of the collision and the actual sinking.
d) Explain whether or not the procedure followed in loading the lifeboats was satisfactory from your point of view.
e) Explain who you think was to blame.

Group 2: Steerage Passengers

Prepare a report in which you discuss the points listed for Group 1.

Group 3: Officers of the "Titanic"

a) Explain why the accident happened.
b) Explain what you did after the collision.
c) Explain how you attempted to save the ship.
d) Explain how you handled the loading of the lifeboats.
e) Explain who you think was to blame.

Group 4 Crew of the "Titanic"

Prepare a report in which you fully answer the following:

1) Explain what you did to help save the passengers.
b) Explain what you did to help save the ship.
c) Explain why you occupied space in the lifeboats.
d) Explain how you feel about the Officers.
e) Explain who you think was to blame.

Group 5 Survivors in the Lifeboats

Prepare a report in which you fully answer the following:

a) Explain how you came to get into a lifeboat.
b) If you were a male passenger, justify your presence.
c) If you were a male crew member, justify your presence.
d) Explain what you saw and heard from the lifeboat.
e) If there was room in your boat for more people, explain why you did not return to pick up others still in the water.

The students should have increased, through their reading of literature, their awareness of the diversity and complexity of human experience, and of concerns shared by people of different periods and societies.

- Discuss with your students the meaning of the word "stereotype" and "literary convention". Have your students list as many "western conventions" as they can. Ask your students to describe the conventional characters in this book and then to contrast these conventional characters with people in real life. Discuss the dominant values of the society in literary and film westerns. **Shane**

- Have the students discuss: If you were kidnapped and taken to Shangri-La, would you be more like Conway who wanted to stay, or like Mallinson who wanted to get back to civilization? Give as many reasons for your choice as you can. **Lost Horizon**

- Let the students try this writing exercise: **Lost Horizon**

As Conway, write the story of your journey with Mallinson and Lo-Tsen, from Shangri-La to Chung-Kiang. Give your reasons for going (you didn't want to). Describe Lo-Tsen's gradual aging and the effect that this had on Mallinson. Account for Mallinson's death and include some vivid description of the scenery and of your long, difficult and tragic journey.

Sword in the Stone

- Before reading the novel, have students do the following background study:
  1. Was there a King Arthur of England, or who was he?
  2. What is the name for the many stories written about him?
  3. What is the title of one book of such stories?
  4. When were the "Dark Ages?"
  5. Why have they been so called?
  6. What was the cause of their beginning?
  7. What historical period does the term "medieval" cover?
  8. What is the historical period that followed?

- Many of the words associated with the setting of this book (Medieval England) may be strange to your students. e.g. the sporting terminology of the Middle Ages (e.g. falconry — pp. 13-14). Try to get as many meanings as you can from the context, without using a dictionary.

- One of the reasons why this book is so amusing is the author's deliberate juxtapositioning of much more recent inventions, discoveries and customs with his early Medieval setting. This applies particularly to Merlin (who is living backwards in time), but it also applies to other characters and to the narration.

- Have the students keep track of any examples that amuse them and have them ask the teacher about any that are puzzling.

- Have the students check the sources of Merlin's testimonials (pp. 42-45), then have them say what they think of each person concerning his or her suitability as a person to ask to write Merlin a testimonial. Then write what you think each person might actually say.

- See Chapter 15 (pp. 191-196). Have the students discuss whether they would rather have a Christmas like the one at Sir Ector's, or the one that they usually have. Have them give specific reasons.

- "The best thing for disturbance of the spirit is to learn." (p. 25) Have the students agree or disagree and give their reasons or have them narrate a personal experience if they have found this to be true.

- Have the students discuss which of the various things to learn, that Merlin mentions (p. 257) they would most like to learn and why.

- Wart couldn't pull the sword out at first, however hard he tried. His friends then tell him about what power or strength to use. Finally, however, he puts his hand out gently and draws the sword out. Comment or explain.

- Have the students read some animal poetry and then write at least one poem about one or more of Wart's friends. Ask them to try and express the essence of any animal they choose. They will find plenty of help in this book if they will look back.

Imagine

- Have the students read "The Short Story of Mankind" (p. 4) and "History Lesson" (p. 12) then play this "Extinct Civilization Game":

- Bring to school any variety of artifacts — kleenex, empty tin cans, boxes, broken dishes, etc.

The relics you see before you are the only remaining artifacts of an extinct civilization which one inhabited a distant planet. Remember that you have never seen these articles before; i.e. you do not know the purpose for which they were once used. By an examination of the relics in front of your group, decide what the society must have been like. Consider these questions:

1. List and describe the articles before you. Remember that you have never heard of a 'tin can' or a 'photograph'. You will have to describe these items, using other terms.
2. Are these articles in any way alike? If so, how?
3. For what purpose do you suppose these articles may have been used? (USE YOUR IMAGINATION!)

AGAIN, USE YOUR IMAGINATION

1. What ideas, beliefs and values were important to this society?
2. Was this society warlike or peaceful? Why?
3. Describe the planet. Covered by trees? Water? Ice? Warm? Cold? etc.
4. Describe the dominant life form of this society. Mammal? Reptile? Some unknown species? What did this species look like? What did it eat?
5. Can you add any other information that would help scientists to reconstruct this lost civilization?

Man in the Poetic Mode 3

- Read "Song of a Hebrew" (p. 4). Have the students find out and prepare a report about life in a kibbutz. Have them comment on areas of life important to the Israelis. Mention such aspects as 'working', 'praying', 'singing', 'loving', as examples from the poem. View the film, **The Kibbutz**, (22 mins. colour). Have your students imagine themselves to be young Israelis living on a kibbutz. In what ways is the life on a kibbutz different from western life?

- Have the students research the existence of racial ghettos in Canada. Why do people, belonging to minority groups, tend to band together?

- Read "Harlem" (p. 5). Have the students imagine themselves to be Negroes living in Harlem. Have them write a short story about their experiences.

Second Century Anthologies Verse 2

- Read "Song of War" (p. 90). Have the students write the following essay: "I would, or would not, go to war, because . . . ."

Nobody But Yourself

- Read "Black Day in July" (p. 36) and "Blowin' in the Wind" (p. 34). Discuss: "Is war ever necessary?" Have students explain their views.

- Bring to school the anti-war music of Joan Baez or Bob Bylan. Have your students make a tape-slide demonstration, making clear their views on war in general or on a particular war.

- Have the students answer these questions from "Black Day" in their own way:

  1. How did it happen?
  2. How did it start?
  3. Why can't we all be brothers?
  4. Why can't we live in peace?

Man in the Dramatic Mode 2

- Have the students list the superstitions mentioned in the play "The Madman on the Roof" (pp. 67-77). How do superstitions begin?

- Have the students research early definitions of mental illness. How were disturbed patients treated in former times? How does modern practice differ?

- Invite a doctor or psychologist to talk to the class about mental illness. If there is a hospital for retarded or mentally disturbed children in the community, try to arrange a guided tour.

- Class discussion: How can we recognize the signs of emotional disturbance before these reach the acute stage? What can students do if they find themselves unusually depressed?

Man in the Dramatic Mode 2

- Read "Time and Time Again: (pp. 145-153). Have your students imagine themselves to be any one of the characters in the play. Have them prepare a message from the people of the particular era represented to the people of our own time. Have the students dress in appropriate costumes.

- Discuss with the class how social values are formed and how we rely on the past to give shape to the present and to prepare for the future. Have students prepare a report on how social values have changed in the past century. They might mention changes in morality, law, ethics, codes of dress, manners, social mobility, etc., in their report.

- Have students prepare a short speech in which they relate what period of history, other than the present, they would choose to live in. The reasons for their choice should be an explicit part of the speech.

My Family and Other Animals

- Have the students describe life in Corfu. How is life in Greece **different from life in Canada?**
- Have the students discuss how the first three chapters depict Gerald's love of animals and his love of humanity.
- Gerald Durell's descriptive techniques make some of his animal characters seem almost human. Have the students explain how he does this. Provide examples.
- The Durell family is composed of a group of people, each of whom is unique. Have the students write a character sketch of one of them, other than Gerald.
- Have the students prepare an oral report on the following: If you could live anywhere in the world, where would you choose and why? What type of lifestyle would you like? Describe the situation.

When the Legends Die

- Have students discuss in small groups. Who was right, the white men or the Indians when the Utes had left the reservation? (pp. 6-8). Why? View the film **Corral**.
- Have the students discuss the "old way" of life. Use quotations and examples from the story.
- Have the students give some examples of how the white man forced his ways on Thomas. (pp. 50-57)
- What do students think Thomas meant when he said, "They kill without guns." (p. 73)
- Have students imagine that they are Thomas attending the new school. Have them describe, using the first person, a day in their lives.
- Comment: "He wasn't riding for time or for the crown. He was riding for himself. And he wasn't riding the bay. He was riding a hurt and a hate, deep inside." (p.99)

When the Legends Die

- The novel describes Tom's search for an identity, for the meaning of his life. Have students describe this search and the conclusions to which Tom arrives at the end of the novel. Have students conclude whether his decision was right or wrong and why.

- Modern man has learned much from indigenous groups regarding conservation of natural resources. Have the students discuss how the Indians felt about nature. Then, have them design a conservation program based on the Indiant attitude. (p. 25)

- Have the students imagine themselves to be the bear cub so that they can, from the point of view of the bear, describe how they became friends with the boy. (pp. 34-35)

- Class discussion: The art of losing. Have the students apply their conclusions to the novel. What lessons concerning losing does Red have in mind for Tom? (p. 107)

- Have the students compare Tom's search for a meaning of life with a similar experience they have had, real or imagined. Let them choose the form — poetry, short story or essay, to present this experience.

- View the N.F.B. film, **Circle of the Sun**.

- Sooner or later every family cycle will be disrupted by death. Discuss how this affects each surviving member. How will the effect differ according to which member dies? According to the cause of death?

Imagine

- After reading "The Bamboo Trap" (pp. 51-64) and "Side Bet" (pp. 27-36), have the students define 'courage' and 'fear'. Then, have them give examples of each from the two stories and from their own experiences.

Imagine

- Discuss: Is a man who feels fear, but acts bravely, a coward? Why — or why not? Discuss the actions and thoughts of John Mather and of the man in "Side Bet" in this context. Is a man or woman more courageous if he or she acts bravely when he or she feels fear, or if he or she feels no fear?

Voices 2

- Read "Shoe Shine" (pp. 17-22). Have the students create a one-act play, including stage directions, from the story. Have the students act out the play they have created, making sure that the emotions of the characters are made clear to the audience.

- Have the students imagine themselves to have some handicap. What changes would they need to make in their lives? How would their handicaps affect the lives of their families and friends?

- Some people are prejudiced against others who have physical or mental handicaps. Why is this so? Have a student in the role of a handicapped person applying for a job, while another student takes the part of the prospective employer. Recreate the ensuing conversation.

- Have the students research the facilities and programs available for handicapped persons in the community. Perhaps some students would like to volunteer their services.

- Read "Refund" (pp. 1-19) and discuss: The play ends with the ironic statement that: "in the future it will be our proudest boast that in this school, a pupil simply cannot fail." What is 'irony' and why is this statement 'ironic'? What relationship, if any, do the students feel this statement has to the current system of education? Topic for debate: Resolved: No student should receive a failing grade in his or her school career. **Man in the Dramatic Mode 2**

- Have the students interview any combination of the following groups: other students, teachers, administrators, parents, employers, old people, lawyers, government officials, on the topic of "what changes you would like to see in today's school system?" Have the student add his or her conclusions and report back to the class. Taped interviews would make a very satisfactory presentation. **Man in the Dramatic Mode 2**

- Discuss how rules are made at the school. Would students like to add to, delete from, or change these rules? If so, which ones, and how? Have the students prepare a list of rules which they think are indispensable for the efficient running of the school.

- What do the students think should happen to those who break school rules? Use the format of a roundtable or panel discussion.

- What are the options open to a school drop-out? Are more or fewer people dropping out of school today, compared to twenty or thirty years ago? Why? Do the students feel that people should be allowed to stay in school whether or not they are working? Do the students feel that education is a right or a privilege? Have them explain. View the film **No Reason to Stay**.

ADDITIONAL RESOURCES

Edler, Carl A., *Making Value Judgments*. Columbus, Ohio: Merrill, 1972

Simon, Sidney B., Howe, Leland W., and Kirschenbaum, Howard. *Values Clarification: A Handbook of Practical Strategies for Teachers and Students*. New York: Hart, 1972

FILMS	N.F.B.	**Arctic Outpost**. 20 minutes, colour, 1960
	N.F.B.	**Corral**. 12 minutes, black and white, 1954
	N.F.B.	**This Was the Time**. 16 minutes, colour
	N.F.B.	**Circle of the Sun**. 29 minutes, colour
	N.F.B.	**Death of a Legend**. 51 minutes, colour
	N.F.B.	**Caribou of Northern Canada**. 13 minutes, colour
	N.F.B.	**No Reason to Stay**. 27 minutes, black and white
	N.F.B.	**Blindness**. 28 minutes, black and white
	PEMC	**The Kibbutz**. 22 minutes, colour

GOAL 11

INCREASE STUDENTS' KNOWLEDGE OF LITERATURE, PAST AND PRESENT

Through a study of literature, past and present, students should begin to develop a historical perspective, realizing that the imaginative power of some works of literature makes them seem alive and relevant to succeeding generations.

The students should have read some contemporary and historical works of fiction, drama, and poetry that are generally recognized as having literary merit.

ACTIVITIES FOR CLASS, SMALL GROUPS AND INDIVIDUALS	TEXTS
● Discuss the reasons why this story is still read some thirty years after its first publication in **Women's Home Companion**. Why do the publishers describe the work as "an enduring and classic fable . . . a book to be read many times and cherished forever."? How does Steinbeck create a timelss quality about the story? Discuss the quotation from the epigraph: "And, as with all retold tales that are in people's hearts, there are only good and bad things and black and white things and good and evil things and no in-between anywhere." Discuss whether such an over-simplification of reality is characteristic of folk tales, legends and fables.	**The Pearl**
● Discuss the novel in terms of the characters. Which characters seem like real people? Which are stock stereotypes? How convincing is the reaction of Kino and Juana to the finding of the pearl?	
● Discuss what aspects of the novel will make it worth reading in the year 2001. Let the students compile a list of the novels which they might want **their** children to read.	
● Read "The Monkey's Paw" (pp. 33-56) and discuss reasons why W.W. Jacobs' original short story has become a favourite radio, TV and repertory one-act play. What hints remain in the dialogue to suggest that the play is set in an Edwardian English suburb? Would the play be as effective in a modern Canadian setting?	**Man in the Dramatic Mode 1**
● Read "Feathertop" (pp. 109-129) and compare Mother Rigby's creation with Frankenstein's monster. Why has the myth of life created such a recurrent theme in literature (e.g. Pygmalion, Pinnochio, etc.)?	
● Although this story was written more than two hundred years ago, Hawthorne points out faults in society that might be true today. The theme of the innocent abroad, who is learning about the word,	

exposes its evils, is common in picaresque literature, and a useful device for satire.

Man in the Dramatic Mode 2

- Read "The Licence" (p. 79-93) and discuss the reality of Chiarchiaro's power of the Evil Eye. Pirandello's theme of truth and reality, reflected also in the magistrate's game-playing and dressing up, is fundamental to literature.

Man in the Fictional Mode 2

- Read "The Culprit" (pp. 71-75) and discuss how the conflict between the peasant and the magistrate's views of petty theft reveals a distinction between law and justice, a concern which is as much an issue in modern society as in Chekhov's.

- Discuss the difference in structure between the "slice of life" type of short story, exemplified by Hemingway and Chekhov, and the "surprise ending" stories, as exemplified in "The Ingenious Patriot" (pp. 99-102). The students should notice how the distinction applies to other modern stories in the prescribed collections.

Nobody But Yourself

- This anthology, because it is organized thematically, provides many opportunities to show that concerns about human life are shared by great writers of the past as well as by the major and minor contemporary poets and songwriters. While the primary focus at this level is on reading the poems for enjoyment and for the understanding of human values, nevertheless the students should be aware of the selections from the traditions of the Bible, Basho, William Blake, Elizabeth Barrett Browning, Joseph Conrad, Stephen Crane, Emily Dickinson, John Dunne, D.H. Lawrence, Shakespeare, Shaw and Wordsworth.

- Discussion of the literary value of these poems will show some differences in style and language. The students should also become aware of the poems written by major modern writers: e.e. commings, Lawrence Ferlinghetti, Robert Frost, Ted Hughes, Robinson Jeffers, Ogden Nash, Theodore Roethke, Carl Sandburg, William Carlos Williams.

- Let the students, in discussion groups, make a comparison of two poems which use similar images to evoke a feeling. "I wandered lonely as a cloud" (p. 42) and "who knows if the moon's a balloon" (p. 184), for example, date from different eras, but both use the image of drifting through the sky until the imagination is captured by the sight of flowers as images of love.

Man in the Dramatic Mode 2

- Use the time-warp device of "Time and Time Again" (pp. 145-153) to role-play a meeting between Wordsworth and e.e. cummings. Let the two poets discuss the feelings evoked in their poems, and their choice of imagery to express their views.

Nobody But Yourself

- Arrange a panel discussion of four famous poets from various periods (role-played by the students). The panel can begin with each poet reading a selection from his work. The rest of the class, and the other poets, can question a poet about how his poetry expresses his view of life.

Second Century Anthologies of Verse 2

- "The Chronological Index" (p. 257) lists the poems of earlier periods, and suggests possibilities for thematic comparisons. Burns, "O My Love's Like a Red, Red Rose" (p. 199) may be compared with Auden's "Roman Wall Blues" (p. 229). The personae of both poems celebrate their love of a woman, yet there is considerable difference between the tones of the two poems.

The students should understand and be able to use literary terms relevant to the discussion of works of literature which they have read.

Man in the Dramatic Mode 2

- After reading "Refund" (pp. 1-19) discuss the quotation: "In this school a pupil simply cannot fail!" to show the difference between the literal and implied meanings. Introduce the concept of irony as the contrast between what is stated explicitly and what is wryly suggested. In this play the author uses both verbal and dramatic irony as a means of satirizing the educational establishment.
- Let the students bring copies of **Mad Magazine** to find more examples of irony used for the purpose of satire. In each example look for the reversal of normal expectations and identify the target of the satire.
- Let the students bring political cartoons from the local newspapers. Show how exaggeration and caricature change our perception of people and events to achieve satiric effects.
- Let the students give reports on television satire in such programs as "Mary Hartman, Mary Hartman" or "All In The Family." Identify in each case, the target of the satire, which may be an individual or an institution.

Some Haystacks Don't Even Have Any Needle

- Many of the poems in this collection of modern poetry are ironic in tone. Read "The Heroes" (p. 83) to show the irony in the way the treatment of war-wounded soldiers differs from the expectation. Many other poems achieve ironic effects by looking at familiar topics from an unexpected viewpoint.

The Pearl

- Discuss **The Pearl** in terms of the irony in the supposedly good fortune of finding a valuable pearl.

The Sword in the Stone

- Read the description of the pike (pp. 59-61) in which the predatory fish is **personified** as a tyrant monarch. Show how the human qualities of a cruel king are transposed to the features of the pike. The wealth of detail in this description makes it an excellent model for student writing, exemplifying the figure of personification. Use

Second Century Anthologies of Verse 2

pictures of animals to evoke human expressions. What sort of person is suggested by a particular animal? "A Bird Came Down the Walk" and "Owl" (pp. 36-137) are poems based on the metaphor of personification.

Voices 2

- The story "Shoe-Shine" (pp. 17-23) provides an example of irony in its surprise ending. Read the story to the class, stopping at the "break" (p. 21). Let the students discuss possible endings for the story, or write their own completions. Then read the conclusion (pp. 21-23) and discuss the effectiveness of the ending and in what ways the situation is ironic.

Voices 2

- Read "The Will" (pp. 54-57) and let the students list the clues that foreshadow the ending. Discuss why the story is ironic. Let the students rewrite the story in the first person, as told by Joseph, attempting to preserve the surprise ending with its ironic twist.

Voices 2

- Read "In the Wake of the Great Sealers" (pp. 130-137) and discuss the "irony of fate" (p. 138) in the tragic events. Expand the concept by discussing the irony of fate in everyday situations, e.g.

1. "If I had only arrived ten seconds sooner, I would have won the door prize for being the millionth customer."
2. "If I had not braked just in time, I would have been killed by the speeding automobile."

Dynamics of Language 2

- The study of Chapter 12, "In Your Mind's Eye" (pp. 302-327), will help to expand on the concepts of simile and metaphor by introducing the terms **allusion, analogy, hyperbole, personification,** to produce a working vocabulary for the discussion of poetry.

The students should recognize various types of novels, short stories, poems, non-fiction, and plays which they have read and be able to discuss their characteristics.

Adventure Stories:

Lost Horizon

Campbell's Kingdom

Pied Piper

Imagine

"The Bamboo Trap" ((pp. 51-64)

- After the students have read the three novels and two short stories, have them make a list of all the things that these stories have in common to define the conventions of the adventure story. For example, if the students were to do precisely the same assignment on western movies, they would come up with things like: horses, beautiful girl, hero on white horse, gun-fight, hero rescues girl from villain, ranch, sunset, beef cattle, hired gun, saloon, fistfights, hero chasing villain on horseback. Some of these things are evident in every western. Thus, they become conventions of the western.

- Select one of the three novels, and in an essay, have the students discuss how they reacted to it. Have them discuss its value as a means of escape, as a source of insight into human motives, as an opportunity to vicariously experience heroism.

- Have the students make a poster advertising a course in "The Adventure Story." Have them make it as colourful as possible.

- Have them write an adventure story, choosing any setting, topic, characters, but being certain to make use of the adventure conventions that they have developed.

- Have the students debate the following topic: Resolved: It is accurate to say that the virtues and strengths of the adventure story hero are basically what we might call masculine virtues.

- Have the students discuss whether or not courage is the most important characteristic of the adventure story. Have them refer to the novels and short stories. Have them discuss the importance of the following characteristics for adventure story heroes: attractive appearance, ability to fight, good education, cleverness, loyalty to friends, ruthlessness, unwavering pursuit of one's purpose, ability to use the English language to express one's ideas well.

Ice Station Zebra

- Have the students discover and list the conventions of the mystery story, as shown in the novel.

- After the students have read the novel and short story have them answer the following questions:

1. What is the main conflict in these stories?
2. Who is involved?
3. How did it arise?
4. How is it developed?
5. What is the climax?
6. How is the conflict resolved?
7. Are you satisfied with the solution? Explain this answer.

Ice Station Zebra

- Have the students answer the following questions:

1. What is the central mystery in this story?
2. What clues are provided by the author?
3. What false clues did the author include to mislead the reader?
4. When did you first realize the solution?
5. Did you find this mystery plausible, or not? Explain this answer, giving page references as necessary.

Nobody But Yourself

- Make a class presentation of some of the folk songs in this text: e.g.

  "Four Strong Winds" (p. 2)
  "This Land is Your Land" (p. 8)
  "Blowing' in the Wind" (p. 34)
  "What Have They Done to the Rain" (p. 44)
  "Little Boxes" (p. 63)
  "Frankie and Johnny" (p. 110)

  The songs may be read, recited, sung (individually or in chorus) or played from recordings listed in the text. Discuss the common characteristics of the songs to make a set of folk song conventions.

- Let a group of students choose a theme such as thwarted love, friendship, war, patriotism, etc., and illustrate the theme with a selection of songs recorded on tape with a short oral commentary about their common theme.

Second Century Anthologies of Verse 2

- Read selections from the narrative verse, (titles listed, p. 254), and compare the various poetic techniques which create the stories.

- Read a selection of lyric poems, e.g. "Lines Written in Early Spring" (p. 203), "The Railway Station" (p. 204); "Limited" (p. 205); "Sea Fever" (p. 206); "High Flight" (p. 207), to show how the poem expresses the subjective view of the poet.

- Read examples of dramative verse, e.g. "The Golden Journey to Samarkand" (pp. 1-2); "Archy Hears From Mars" (pp. 33-36); "Young Moses" (pp. 68-69); "Lord Randal" (p. 105); "The Quarry" (p. 103) to show how the poem creates the character through poetic dialogue.

Voices 1

- Read and discuss "Humour of Exaggeration" (p. 350), in preparation for the reading of the "Tall Tales" (pp. 350-354). Students may follow the suggestions for writing their own tall tales.

Voices 1

- Read and discuss "The Legend of Paul Bunyan" (pp. 359-369). The section "Role of Heroes" should be related to other areas of literature studied, especially the hero in mystery, western, and science fiction stories. Suggest possible differences between the hero of legends and the heroes of modern fiction. Students may use the technique of humorous exaggeration to compose their own Paul Bunyan stories.

The students should know relevant information about the background to a literary work, especially circumstances in the author's life, and the sources of the author's material.

- Most of the literary works to be read in Grade 9 are self-explanatory and can be read and understood without any extensive research into the biographical and historical antecedents. Literature, in fact, can speak for itself, and too much prefatory material may become a tedious exercise, which interferes with the reader's first-hand experience of the work. In some cases, a little information will help arouse the students' interest to begin reading a work. Generally, once the goals of finding enjoyment and human value in literature have been accomplished, then the students' interest in the work may lead quite naturally into the examination of its origins, and to a search for other works by the same writer. Farley Mowatt, Gerald Durrell, Archibald McLean, Paul Zindel, Robert Heinlein, John Steinbeck, C.S. Lewis, Nevil Shute, Agatha Christie, T.H. White, and Roderick Haig-Brown are authors with other titles suitable for follow-up reading. A student who enjoys any of these works may well become interested in its author, and should be encouraged to read more of them.

Never Cry Wolf

My Family and Other Animals

Ice Station Zebra

Pigman

Door Into Summer

Out of the Silent Planet

The Whale People

Pied Piper

And Then There Were None

Sword in the Stone

- Let the students choose a favourite author, collect information about the author's life and works, and then role-play that author in TV or press interview. Several student-authors can join a panel discussion to respond to questions from the rest of the class.

- "Mystery Author" is a simulation game in which a student poses as one of the authors known by the class. Members of the class may ask indirect questions, answerable by yes or no, until someone guesses the mystery guest.

- Encourage the students to find out about writers living and working in the local community. Local poets or novelists may be invited to speak to the class about their work, or to give a reading of selections.

- Students who publish their poems and stories in the class book, or school magazine, should be lionized as if they were famous authors. In a "hot-seat" interview, the class can ask questions about the writing experience and the circumstances that led to it.

- In some cases the reading of a work may lead to research of the historical and geographical background to the story for a comparison between factual and fictional accounts, or between early news reports and later researched accounts. Knowledge about the following topics may lead to better understanding of the work in question:

Topic	**Source**	
Sinking of the Titanic	Newspaper files or library microfilm	**Night to Remember**

Never Cry Wolf	Wolf extermination programs	Environmental management service
The Pearl	Peasant life in Mexico	Socials studies texts
Pied Piper	Battle of France, 1940	Newspaper files or historical accounts
Sword in the Stone	King Arthur legends	Archeology texts
In the Heat of the Night	Race relations in the US.	Sociology texts, or **Black Like Me,** etc.
Nobody But Yourself	"Black Day in July" (p. 36) Detroit riots, 1968	Newspaper files
Nobody But Yourself	"Birmingham Sunday" (p. 39) Church bombing, 1963	Newspaper files
	"The Astronauts" (p. 76) Moon landings, 1970	Newspaper files
	"The White Dust" (p. 113) Mine explosion, 1958	Newspaper files
	"Ballad of Springhill" Mine disaster, 1958	Newspaper files
Voices 1	"New York to Paris" (pp. 59-69) Lindbergh's flight.	Newspaper files

ADDITIONAL RESOURCES

Abrams, M.H. *A Glossary of Literary Terms.* New York: Hold, Rinehard & Winston, 1962.

Barnet, Berman and Burte. *A Dictionary of Literary Terms.* Baston: Little, Brown, 1960

Thrall and Hibbard. *A Handbook for Literature.* New York: Odyssey, 1960

GOAL 12

INCREASE STUDENTS' ABILITY TO READ LITERARY WORKS IN DEPTH

Fulfillment of the Goal requires the students to read and study literary works with multiple levels of meaning. As the prescribed novels make their impact mainly at a surface level of literal statement, the students are better able to develop their critical reading skills in a concentrated focus on the shorter forms of poetry, one-act plays, and short stories. While the discussion of the deeper levels of meaning will explore such concepts as irony, symbolism, and metaphor, the emphasis here is not in the learning of definitions, but rather in the experience of the concepts through inductive approaches to suitable material.

The students should have read some literary works in sufficient depth to see the indivisibility of form and content.

ACTIVITIES FOR CLASS, SMALL GROUPS, AND INDIVIDUALS	TEXTS
● "Stopping by Woods on a Snowy Evening" (p. 134). After reading the poem to the class, develop a condensed version of two or three sentences. Read both versions aloud to compare the effect. Discuss the repetition of the last line, and suggest the archetypal metaphor of life as a journey. Then ask the students to see what feelings or ideas are suggested to them in the symbols or "woods" and "sleep". Re-read both versions to see if the original suggests an aura of meaning beyond the literal statement of an event. Encourage the students to suggest a variety of meanings that might be derived from the original poem, but are omitted in the condensed version.	**Nobody But Yourself**

- Give the students copies of "In Just Spring" (p. 138) typed with conventional punctuation and poetic form.

  In Just spring,
  When the world is mud luscious,
  The little lame balloonman
  Whistles far and wee;
  And Eddie and Bill come running
  From marbles and piracies,
  And it's spring

  Read the poem and discuss the ideas and feelings suggested by the images. Then let the students read the poem as in the text, and discuss the differences in the two versions. Discuss how the form of the original demands a certain response in the reading of the poem.

Man in the Poetic Mode 3

- Take the poem "In extremis" (p. 21) and write it in paragraph form, on the blackboard or overhead transparency. Discuss the qualities of the "paragraph". Read it aloud. Let the students suggest alternative ways of setting out the ideas to give emphasis to the poem's irony. If there is consensus that the words constitute a poem, let each student arrange the words into poetic form, and compare this arrangement with the original in the text.

Pigman

- Take the opening paragraph of **Pigman** (p. 7) and write it as a poem. e.g.

Now
I don't like school
Which you might say
Is one of the factors
That got us involved
With this old guy
We nicknamed
        The Pigman

Actually
I hate school
But then again
        Most of the time

I hate everything

Discussion of the poem should elicit its tone and effect, the voice of the speaker, and its message. Students may also spot its lack of completeness in its reference to the Pigman — an image which needs clarification — and hence a whole novel to clarify it.

My Family and Other Animals

- The opening paragraph (p.15) provides a more poetic example of prose to put into verse form. The figurative language in this passage is deceptive, but the students may see that the description of the scene leads the reader on to a consideration of the novel's characters placed in that locality. Students should try then to eliminate all unnecessary words, to condense the prose into poetic conciseness. This exercise can lead to a discussion of the qualities of a poem, i.e. compression of language; use of figurative language, and unity of effect.

The students should understand that a work of literature may have several levels of meaning, and that a work of literature may have different meanings for different readers.

Man in the Dramatic Mode 1

- "Mr. Timbral's Reckoning" (pp. 1-8). After a reading of the play, work class discussion around questions like the following:

  a) Are these two men ghosts? What evidence do we have on either side of the issue?

  b) What is their purpose in life? Why do they like to torment humans?

c) Of the two men, whose story do you believe? Which one of the men was left on the boat? Was either man?

By the very nature of the play there can be no definite answers. Encourage any answers that have a basis on facts from the play.

- "The Hitchhiker" (pp. 79-95). Direct student discussion into subjects like: **Man in the Dramatic Mode 1**

  a) What actually occurs in the story? Did the man die?

  b) What kind of being is coming after Adams?

  c) Did Adams really die? What evidence do we have that he is alive?

  Students should then write another scene for his play, in which Adams does confront the demon. Perhaps Adams will learn something important, perhaps it will be a battle. Any student response that is an honest attempt is acceptable.

- "Feathertop" (pp. 109-129). On the surface this is a simple fable; however, what was the author trying to say about human nature? In other words, have students try to see the deeper level of meaning in this play. **Man in the Dramatic Mode 1**

- "Refund" (pp. 1-19). **Man in the Dramatic Mode 2**

  Who do you think is right? Should the man get a refund? What is the deeper level of meaning in the play? Is the author trying to say something about education in general? If a pupil doesn't learn, whose fault is it?

  This type of question can be used for both discussion and writing assignments.

- Read "Her Management" (p. 90). Ask students for their understanding of what is occurring in the poem (a person "she" is keeping house). Focus discussion on who "she" might be (mother nature, the earth, etc.) With questions the class should work out the major metaphor of the earth being a housewife. Next consider what each individual comparison involves, i.e. "a furnace" is the sun. At this point the students should recognize both levels of the poem. Now ask their opinion of whether this sloppy mother nature is a good housekeeper, and if she is or isn't, does it matter? Look at the last two stanzas. What is man's business in this whole matter? Is man's analysis worthwhile? **Man in the Poetic Mode 3**

  Remember, varied interpretations are valid and are to be encouraged. The only limitation placed on the students is that the interpretation be consistent with the text.

- Read "Southbound on the Freeway" (p. 3). The student must recognize that the point of view is that of an outer spaceman visiting. Then they may begin to decipher what is taking place. If **Nobody But Yourself**

	students do not sense the deeper level after a second reading, focus questions on the possible information the title can give the reader. Various interpretations can be encouraged; the meaning of the last stanza: " . . . . are they/their guts or their brains?" Why should the visitor have the question? Do the cars travel so erratically that they seem to have no brains? How do we drive, with our guts or our brains?
Nobody But Yourself	● There are many recent songs in this anthology which are excellent poetry. If possible get the recording for your first introduction of the poem. All of the poems have deeper levels that the students often neglect to look for because these are 'only songs'. P. 34 "Blowin' in the wind." (What is the message?) p. 74 "Elusive butterfly." (How can love be compared to a butterfly? What happens in each stanza?) p. 97 "It takes time." (Can you be free and chained?) p. 101 "El condor pasa?" (How are the symbols connected? i.e. What do sparrow and hammer have in common that makes them desirable?)
Second Century Anthology of Verse, Book 2	● p. 132 "Hi!" This poem's deeper level depends upon irony, and is an excellent introduction of irony. On the surface the hunting is fun and light hearted, but the real meaning is quite apparent. Students can discuss the intent of the poet.
Second Century Anthology of Verse, Book 2	● p. 153 "The road not taken." On the surface, the decision is between which of two roads to travel on. The last line is the key to opening understanding of the deeper level. Usually the choice of a road makes no difference whatsoever, and in fact one often comes back to the same spot to choose roads in their own town. Why then does the poet state the last line like he does? What may the road symbolize? Once a symbol is recognized, how does that change the rest of the meaning of the poem?
Man in the Poetic Mode 3	● p. 68 "It's raining love." The poem is straightforward. The question for the students is "Does the poet reflect a true fact? Do you feel that way about love?"
Man in the Poetic Mode 3	● "A Riddle." The title states the object of the lesson. The student is to discover who or what "I" is. Any interpretation should be accepted as long as it is consistent with the poem.
Nobody But Yourself	● p. 104 "Happiness." Ask the students if they agree with the poet. Why do they agree?
Nobody But Yourself	● p. 216 "I want to put it down." Once the poem has been understood use the title to work out whether the poet is actually "proud" or is he really ashamed of what he has done?

Some Haystacks Don't Even Have Any Needle

- p. 104 "In place of a curse." The poem looks at the Christian doctrine of meekness.

  1. Read Matt. 5:5 "Blessed are the meek for they shall inherit the earth." Discuss what meek means and have students look it up in the dictionary. Why should the meek inherit the earth? What virtue gives them that reward?
  2. Read the poem and discuss thoroughly the author's point of view. What definition of meek is he using? Do you agree with him?
  3. Next discuss the character of Christ. He is supposed to be the example to follow. Two events need to be considered:
     a) the clearing of the temple of moneylenders (here Christ is angry and violent: why? — Essentially the moneylenders are totally ignoring the religious function of the temple) and,
     b) the crucifixion — here Christ is submissive.

  Discuss thoroughly the idea of meekness, in both of its meanings. Is the author correct in his placement of people in heaven? Does he in fact agree with the Christian doctrine?

The students should be able to explain why, for them, one work of literature is more effective than another, and to compare the writing styles of various authors.

- The development of these outcomes depends upon the student being able first to make a choice, and secondly to justify that choice. The essential strategy is then to provide students with various literary materials, either dealing with the same subject or theme, and ask for opinions. The outcome should be approached most often in an incidental fashion, as part of another unit of work.

- Compare several poems, a short story, an essay, and a piece of drama on the same theme. For example: (this exercise does emphasize a choice that is somewhat based upon the form a student prefers, rather than totally based on content.)

- Take the work of two poets who differ in theme subjects and style, and in one sitting consider all the poems (a maximum of 8 seems reasonable). Discuss each poem separately to clarify ideas, and then go into comparing the two authors. For example: compare

Robert Francis "The orb weaver" (p. 111)
"Pitcher" (p. 77)
"Paper men to air hopes and fears" (p. 92)

Some Haystacks Don't Even Have Any Needle

with
William Wordsworth — "I wandered lonely as a cloud" (p. 19)
"Lines written in early spring" (p. 203)

Second Century Anthologies of Verse, Book 2

Some Haystacks Don't Even Have Any Needle

Compare c.c. cummings
"jake hates all the girls" (p. 65)
"rain or hail" (p. 136)
since feeling is first (p. 65)

Second Century Anthologies of Verse, 2

with
Robert Frost "The Road not taken" (p. 153)
"The patron" (p. 155)
"Out, out ....." (p. 187)

An analytical treatment should be encouraged, though not legislated. Students will need some guidelines for directing their critical skills beyond the gut reaction of "I like it, I don't like it". One possible means is to develop reasons within a framework similar to this: 1) style, 2) usual subject, 3) feeling or emotions evoked, 4) intellectual challenge.

Students should always be encouraged to give reasons for their preferences.

The students should be able to compare and contrast treatments of a particular theme within the same form or in different genres.

- Some part of the course curriculum should consist of a thematic study drawing together various genres (novel, poetry, drama, short story, essay, etc.) focused on a single theme. Some of the social values treated in Goal 10 provide opportunity for more extensive treatment in a greater range of literary style. The themes of prejudice, hero worship, family relationships, individuality, war, race relationships, social stereotypes, survival, old age, adolescent love, attitudes to nature, social classes, education, mental illness, physical handicaps, and law and order, are all treated to some degree in the various prescribed texts.

Poetry texts

These anthologies are organized according to theme. Comparison of the poems within one section can be extended to the consideration of the same themes in the short stories and novels.

One possiblity for a thematic study is a unit on "Individuality — Life in a Technological Society". Consideration of the following works will help the students to see how the same theme is treated in various literary forms by different authors, e.g.

Nobody But Yourself

"The perforated Spirit" (p. 17), "Paper men to air hopes and fears" (p. 19), "Little Boxes" (p. 63), "The Tuft of flowers" (p. 145).

Some Haystacks Don't Even Have Any Needle

"Univac to univac" (p. 89), "The unknown citizen" (p. 95).

The students should be able to comment on the significance of particular words and phrases in a literary work.

- At any point in a teaching day, when you are dealing with literature, this goal should be utilized and developed. It is essentially an incidental teaching strategy, whereby one explores in depth words and phrases, as the need arises, in context, rather than isolated study.

p. 53 "Those winter Sundays"

Some Haystacks Don't Even Have Any Needle

The essence of the poem is focused in the last line: "of love's **austere** and lonely **offices**?" (set in bold face for emphasis). The two words are the key to the poem in terms of emotional tone and message. Discuss each of the dictionary meanings and all of the connotations possible. Then work on the idea: "Is this what love is really like?" When you love do you do these sorts of things freely or are you bitter? Does love have to be austere? Is this a more realistic look at what love is than the romantic viewpoint?

- p. 58 "Insouciance." There are two people in the poem — the author who is somewhat melodramatic and excitable, and Mrs. Brady who is imperturbable. The way the author's flights of fancy are turned into the commonplace by Mrs. Brady is the essence of the poem. One can imagine the author telling Mrs. Brady each idea, and Mrs. Brady's down-to-earth reply. The close study is focused on the title. Have students look up its meaning and then discuss how the author has given such a more meaningful definition.

Some Haystacks Don't Even Have Any Needle

- p. 77 "Pitcher." The poem is a delightful study of a sport. Students must carefully understand and master these words: "eccentricity", "avoid", "obvious", "comprehended", "errant", "arrant", and "aberration".

Some Haystacks Don't Even Have Any Needle

The final stanza should be read several times to get the feeling of the specific kind of communication that goes on in a ball game. The metaphor of speech as a baseball throw will be fairly obviously once all the words have been studied.

GOAL 13

DEVELOP STUDENTS' KNOWLEDGE AND UNDERSTANDING OF CANADIAN LITERATURE

Continued exposure to Canadian literature should be encouraged to help create an understanding of, and an awareness for, a national literary heritage. Through Canadian literature study students can also reinforce skills and knowledge about all literature. There may also be opportunities to link Canadian literature to places, buildings and people in the local heritage.

The students should have read various works of Canadian literature.

The following is a list of Canadian works included in the resource materials for English 9. Students could read some of these selections independently or as a part of regular class work.

ACTIVITIES FOR CLASS, SMALL GROUPS AND INDIVIDUALS	TEXTS
"Welcome Stranger" (pp. 78-79) is a Canadian puppet play. "To Find 'Peace' Doing Chores in An Island Commune" (pp. 147-152) is a Canadian magazine article with a reader response. "All the Years of her life" (pp. 157-159) is a Canadian story. "Both Sides Now" (pp. 162-163) is a Canadian song.	**Action English 3**
The lessons in this text which deal with Canada include: 1. Lesson 4, from "Who Has Seen the Wind" (pp. 35-4). 2. Lesson 10, from "Canajan, Eh?" (pp. 107-116). 3. Lesson 12, from "The Wake of the Great Sealers" (pp. 129-140). 4. Lesson 14, "Two Fishermen" (pp. 149-159). 5. Lesson 26, "The Moose and the Sparrow" (pp. 267-276). 6. Lesson 32, "The Wild Ones" (pp. 335-346).	**Voices 2**
Although the author is British, the novel is set in British Columbia.	**Campbell's Kingdom**
	The Whale People
The Canadian short stories in this text include: 1. "Number Fifty-Six" (pp. 73-82). 2. "Vignettes of Travel" (pp. 95-107).	**Imagine!**

3. "Luke Baldwin's Vow (pp. 121-134).
4. "One's a Heifer" (pp. 137-154).

Journeys

The Canadian selections in this text include:

1. "Race Against the Wolves" (pp. 3-7).
2. "Pierre Radisson" (pp. 41-62).
3. "How We Kept Mother's Day" (pp. 88-92).
4. "The Axe" (pp. 99-102).
5. "Apology for Scrooge" (pp. 103-106).
6. "Formula One" (pp. 107-110).
7. "How the Klondike Rush Began" (pp. 113-127).
8. "Dead Man's Rock" (pp. 157-172).

The Second Century Anthologies of Verse 2

The Canadian poems in this text include:

1. "A Vagabond's Song" (p. 20).
2. "Solo Bee" (p. 24).
3. "The Shark" (p. 25).
4. "The Bull Moose" (p. 129).
5. "On The Way To The Mission" (p. 142).
6. "H.B.C. Post" (p. 144).
7. "The Cremation of Sam McGee" (p. 146).
8. "Flight" (p. 154).
9. "Friends" (p. 198).
10. "The Railway Station" (p. 204).
11. "Flight of the Roller Coaster (p. 208).
12. "The Victory" (p. 219).
13. "Summer Camp" (p. 220).
14. "In Flanders Fields" (p. 225).
15. "Hi, Sooky, Ho Sooky" (p. 223).

Some Haystacks Don't Even Have Any Needle

"David" (p. 175) is a Canadian poem.

Nobody But Yourself

The Canadian poems and songs in this text include:

1. "Four Strong Winds" (p. 2).
2. "Tourist Time" (p. 19).
3. "Golf" (p. 25).
4. "The Cattle Thief" (p. 45).

5. "Mountains of Iron and Steel" (p. 52-54).
6. "Midsummer, Queen and Sherbourne" (p. 62).
7. "Purest of Gifts" (p. 82).
8. "Lake of Bays" (p. 85).
9. "Old Man on a Bicycle" (p. 87).
10. "The Attack" (p. 87).
11. "Eve" (p. 126).
12. "Sea Gull" (p. 144).
13. "At The Cedars" (p. 154).
14. "I, Icarus" (p. 184).
15. "The Bus" (p. 190).
16. "Dreams of Animals" (p. 206).
17. "The Dog Returned From the Woods" (p. 209).
18. "Cicada" (p. 210).
19. "Flies" (p. 211).
20. "The Prize Cat" (p. 212).

Non-Fiction works of Canadian concern. **Never Cry Wolf**

Crusoe of Lonesome Lake

The Bears and I

The Students should have some knowledge of the effect of history on Canadian literature.

- Read the novel and ask students to do some research on the discovery and establishment of oil wells in the Canadian Rockies. Ask them to relate their information to the information provided in the novel. How accurate a picture is given by the author? **Campbell's Kingdom**
- Ask students to read the story and then research the history of the coastal Indians. For further insight, this novel also has at the back of the book a list of films on the Canadian Indian. **The Whale People**
- Assign students parts in the play "Pierre Radisson" (pp. 41-62), pre-read and present to the class. Assign research work on the background of Radisson and/or on the early fur trappers and traders of Canada. Students, after researching other trappers and traders, could script their own scene dealing with this part of history. **Journeys**
- Introduce, or review with students the history of the Klondike Gold

–Rush and ask students to read "How the Klondike Rush Began" (p. 113-127).

- Ask students to read "Dead Man's Rock" (p. 157-172) and consider how the various bodies of water (sea, river, lake) have affected our history.

The Second Century Anthologies of Verse 2

- Read aloud "H.B.C. Post" (p. 144) and ask students to research the history and effect of the white man in Eskimo land. How accurate an image might this poem be?
- Ask students to read "In Flanders Fields" (p. 225) and invite a war veteran to explain the significance of the poem in Canadian history.

Nobody But Yourself

- Ask the students to read "The Cattle Thief" (p. 45) and research Pauline Johnson's life. What is she saying about the white man in the poem and is this feeling reflected in the things she witnessed during her lifetime?

The students should have some knowledge of the effect of geography on Canadian literature.

Voices 2

- Ask students to read Lesson 12 "The Wake of the Great Sealers" (p. 129-139) and locate the coastal area where the hunt probably took place. Have them research the weather patterns of the area to understand the dangers of the cold and ice.
- Ask the students, to consider, in light of the sealers' tragedy, what recommendations they would make concerning human safety in future expeditions.

Campbell's Kingdom

- Ask students to read the novel and then discuss the geography of this region which hampered and aided the plot development.

Imagine!

- Ask the students to read "Vignettes of Travel" (pp. 95-107) and, on a large scale map, trace the Mowat family's journey west. Discuss why the author describes without humour the 'grim passage' through the prairies.

Journeys

- Ask the students to read "How the Klondike Rush Began" (pp. 113-127) and trace, with reference to history books, the routes into the Klondike area. To add insight into the hardships suffered by the prospectors, **Skookum Wawa** has a picture taken of men packing up the Chilkoot Pass (p. 167).

- Many poems indicate how Canadian poets view the Canadian landscape and how the landscape affects man. These include:

The Second Century Anthologies of Verse 2

1. "A Vagabond's Song" (p. 20).
2. "On the Way to the Mission" (p. 142).
3. "Flight" (p. 154).
4. "The Railway Station" (p. 204).
5. "Summer Camp" (p. 225).

Nobody But Yourself

1. "Midsummer, Queen and Sherbourne" (p. 62).
2. "Lake of Bays" (p. 85).
3. "At the Cedars" (p. 154).

Some Haystacks Don't Even Have Any Needle

- Assign parts of the poem "David" (p. 175) and as the poem is being read aloud, ask students to note the various landforms referred to, and how they challenge the boys.

Nobody But Yourself

- Ask students to read "Mountains of Iron and Steel" (p. 52-54) and discuss the attraction of man-made geographic forms to the Mohawk Indian. The N.F.B. film **High Steel** offers graphic illustration of this poem.
- Ask students to read "At the Cedars" (p. 154-155) and do some research on methods of logging in the interior regions of Canada.

Crusoe of Lonesome Lake

- Before the students read the novel, have them locate Lonesome Lake on a B.C. map and also examine the detailed section at the beginning of the novel.
- Give students a blank map of B.C. and ask them to trace Edward's route to Lonesome Lake, pinpointing Bentick Arm, Bella Coola, Bella Coola River, Defiance Mt., Stupendous Mt., Tzeetsaytsul Peak, Firvale, Stuie, Atnarko, Atnarko River, Mount Martin, Turner Lake, Old Baldy, Walker's Dome and Lonesome Lake.

The Bears and I

- Prior to reading, ask the students to locate Babine Lake, Takla Lake, Topley Landing. Discuss with them why it was possible for this adventure to occur.

The students should have some knowledge of the effect of ethnic diversity on Canadian literature.

Voices 2

- Although Lesson 10 "Canajan, Eh?" (p. 107-116) does not deal specifically with ethnicity, it is an interesting and humourous introduction to some of our Canadian pronunciations. A study of the pronunciations here could lead to an awareness of dialect which is present in some of the stories.

The Whale People

- Discuss with students the presence of the B.C. Indian in our culture. Ask them to read the novel as one example of the life style of a fictional tribe. Then assign research on any of the B.C. tribes and focus on differences and similarities in life style between the Indian and the white man.

Imagine!

- Ask students to read "Number Fifty-Six" (p. 73-82) and discuss the revelations of Ah-Yen about the customs of Fifty-Six and, inadvertently, about himself. Discuss with the students ways in which our habits and mannerisms reveal our ethnic backgrounds.

Journeys

- Read "Pierre Radisson" (p. 41-62) and have the students identify the backgrounds of the characters.

- Some poems which reflect an awareness of ethnic diversity are:

The Second Century Anthologies of Verse 2

1. "H.B.C. Post" (p. 144).
2. "Summer Camp" (p. 220).

Nobody But Yourself

1. "The Cattle Thief" (p. 45).
2. "Mountains of Iron and Steel" (p. 52).
3. "The Bus" (p. 190).

Never Cry Wolf

- Ask students to read the novel and note the differences in acceptance of Mowat's proposals by the Eskimo and the government officials. Discuss possible reasons for the different reactions.

The Bears and I

- Ask students to read the novel and examine the various roles filled by the Indian and white man — (trapper, merchant, policeman).

The student should have some knowledge of recurring themes in Canadian literature; including nature and the hostile environment.

Action English 2

- Ask students to read "To Find 'Peace' Doing Chores In An Island Commune" (p. 147-152). How have the Sideras family managed to cope with, or adjust to, the hostile environment? What dangers were always present? What benefits did nature provide?

  In groups, have students discuss and weigh the advantages and disadvantages of adopting this lifestyle.

Voices 2

- Ask the students to read "The Wake of the Great Sealers" (p. 129-140). This is a tragic account of the ironic fate of a sealing expedition. The follow-up questions at the end of the excerpt lead to discussions about possible alternative actions and also about the reactions of individuals to threats from the environment.

The Whale People

- Ask students to read the novel and discuss the dangers present to Atlin and his people. Consider whether these dangers are present today.

Journeys

Never Cry Wolf

- Ask students to read "Race Against the Wolves" (p. 3-7) and discuss what aspects of the environment made it difficult for the men to protect the horses. This account offers contrast in attitude to Mowat's **Never Cry Wolf**. Debate about the fears and misinformation concerning the wolf, or any wild animal, reveals a variety of opinion.

Journeys

- Ask the students to read "Dead Man's Rock" (p. 157-172) and discuss, in relation to the hostile environment, the lines uttered by Featherstone:

> One little thing goes wrong and
> you've lost out. There are no
> second chances. The wind and water
> sees to that. (p. 172).

The Second Century Anthologies of Verse 2

- Some poems which reflect the theme of nature and the hostile environment are:

1. "The Shark" (p. 25).
2. "The Bull Moose" (p. 129).
3. "On the Way to the Mission" (p. 142).

Some Haystacks Don't Even Have Any Needle

- Ask the students to read "David" (p. 175) and note the change in landscape imagery before and after the accident. This should lead to discussion of personal viewpoint and how it affects our reactions.

Nobody But Yourself

- Some poems which reflect the theme of nature and the hostile environment include:

1. "Old Man on a Bicycle" (p. 87).
2. "The Attack" (p. 97).
3. "At the Cedars" (p. 154).
4. "Dreams of Animals" (p. 206).
5. "The Dog Returned from the Woods" (p. 209).
6. "I want to put it down" (p. 216).

Never Cry Wolf

- Ask the students to read the novel and develop the bureaucratic argument to destroy the wolves. Then develop Mowat's argument to preserve the wolves and finally examine other attitudes toward 'threatening or dangerous wildlife'.

Crusoe of Lonesome Lake

- Ask the students to read the novel and be prepared to discuss the difficulties and challenges which continually faced the Edward's family. How did they cope with these challenges? This account could be compared with the magazine article "To Find 'Peace' Doing Chores in an Island Commune" (p. 147-152). Paul St. Pierre also wrote an article about Edwards in the **Vancouver Sun** (Feb. 19, 1977).

The Bears and I

- Ask the students to read the novel and then discuss the many facets of nature which Leslie discovers through his relationship with the bears. How does he manage with the obstacles which confront him? (fire, cold).

The Bears and I

- Leslie, in adopting the bears, violates one of the laws of nature. In a way, Leslie admits this in his diary entry (p. 188-189) which ends:

  > But when man steps in . . . the very soul of nature cringes for having endowed one of her creatures with intelligence disproportionate to responsibility.

  Using the novel for examples, ask the students in groups to agree or disagree with this statement. Results will then be reported to the class with justification for reasoning.

The Bears and I

- Ask students to discuss in groups the dangers of human involvement in raising wildlife. (Consider both the physical dangers to the animal and the emotional danger to the human). Refer to Chapter 12 in particular.

The student should have some knowledge of recurring themes in Canadian literature, including the individual in conflict.

Action English 3

- Ask the students to read "All the Years of Her Life (p. 157-159) and discuss the different reactions of the three characters to the robbery incident.

Voices 2

- Ask the students to read Lesson 14, "Two Fishermen" (p. 149-159) and consider how the characters react to the appearance of a hangman. Why are we shown other sides of Smith's personality? Discuss with the students how they might react if confronted with such an individual.

Voices 2

- Ask students to read Lesson 26 "The Moose and the Sparrow" (p. 267-276) and discuss the possible reasons for Moose's behaviour. Discussion of the scapegoat can lead to revealing insights into peer behaviour. Also consider whether Moose's fate was justified. Was there any other method of handling the conflict?

Campbell's Kingdom

- Ask students to read the novel and identify the conflicts facing Wetheral and explain how he resolves them.

The Bears and I

- Ask students to read the novel and consider what knowledge the Indians have imparted to Leslie and what problems the presence of himself and the bears creates. How does Leslie meet these challenges?

The students should have some knowledge of the treatment of humour and satire in Canadian Literature.

- Some short stories which deal with Canadian humour include:

Imagine!

1. "Vignettes of Travel" (p. 95-107).

Journeys

1. "How We Kept Mother's Day" (p. 88-92).
2. "The Axe" (p. 99-102).
3. "Apology for Scrooge" (p. 103-106).

The Second Century Anthologies of Verse 2

Some poems which deal with Canadian humour are:

1. "The Cremation of Sam McGee" (p. 146).
2. "The Victory" (p. 219).
3. "Hi. Sooky. Ho Sooky" (p. 223).

Nobody But Yourself

1. "Tourist Time" (p. 19).
2. "Golf" (p. 25).
3. "Eve" (p. 126).

Comparison of the above poems should lead to a discussion about various ways of presenting humour in poetry.

Never Cry Wolf

- Define satire and ask the students to closely examine chapters 1-4 in which Mowat satirizes government bureaucracy. Ask them to identify points or behaviours which he is obviously making fun of.

ADDITIONAL RESOURCES

Burke. Louis. "The Cremation of Sam McGee" and "The Shooting of Dan McGrew" (Teaching Ideas). *English Journal* 66 (March. 1977). 69-70.

Geddes. Gary. ed. *Skookum Wawa* Toronto: Oxford University Press. 1975.

N.F.B. *High Steel* 13 min. colour.

N.F.B. *Nahanni* 18 min. colour.

GOAL 14

ENCOURAGE STUDENTS TO EXPRESS THEMSELVES IN A VARIETY OF GENRES

The Curriculum Guide stresses that students cannot be forced into creative expression. To achieve this Goal it is necessary to provide the students with opportunity and encouragement to experiment with various forms of written, dramatic, audio-visual, and pictorial expression, possibly in response to reading literary works. Students who are successful in producing works of originality and imagination will need help in polishing their work for public presentation.

The students should have had opportunities to write prose fiction using such elements as characterization, setting and theme to develop a plot and narrative style.

- Story-writing through characterization can begin with simple character sketches as warm-up exercises. Discuss how a person is portrayed in literature by:
  1. how the person appears
  2. what other people say about that person
  3. what that person says
  4. what that person does.

  Students who are successful in creating an original character can develop their idea into a short story by putting the character into a setting, imagining some conflict which will have to be resolved, and deciding the narrative point of view.

- Read "The Eyes of Mr. Lovides" (pp. 28-31) in which Mr. Lovides is perceived in two different ways. Then read "Ask Daddy, He Won't Know" (p. 13). Let the students create a verbal impression of the Daddy, first in harmony with his explicit opinion of himself as an ignoramus, and then as a person who is being playfully ironic.

  Voices 2

- Forestudy (pp. 95-96) explains the use of quotation marks for dialogue. "Canajan, Eh?" (pp. 109-112) provides an amusing example for transcribing Canadian dialect. Let students use this type of phonetic rendering to create a telephone conversation between two people. If the dialogue is concerned with the actions of a third person, a story may be created in the situation when the third person meets one of the first two speakers.

  Voices 2

- Discuss the adjectives displayed over the pictures (pp. 72 and 73). Have the students develop a character who contains an extra amount of any ONE or TWO of these qualities. Have them give the character a name, birthplace, and four typical sayings. This character may be used in a full-length short story later.

  Language Is!

In The Heat of the Night

- On page 135 we learn about Watkins, one of Wells' councilmen. Write a story "starring" this character, playing up the scene in which he hires the two thugs to beat up Virgil, and ending with his reaction to having to pay the medical expenses for "the guy who got hurt".

Ice Station Zebra

- Divide your class into groups. Ask your students to write a story about a person who does NOT live up to his name; just as "Jolly" isn't jolly, their character could be called "Goodenough" but be a perfectionist, or "Fair" and play favourites, or "Mercy" and be cruel. Their assignment is to walk him through **two** incidents. Then a spokesperson from each group will read their efforts aloud, and the test will be to see whether the class can appreciate the ironic difference between his name and his actions.

The Dynamics of Language 2

- Read pages 353-356 and let the students choose one of the first two "Applications".

Language Is!

- Read 78-83, and let the students try one of the activities.

In The Heat of the Night

- Divide your class into groups to write a murder mystery set in **your city or town**. Have them model their plot on John Bell's: a man, intending only to rob, swings too hard and kills his victim; he is arrested after two or three other men have been arrested, then proven innocent.

The Second Century Anthologies of Verse 2

- Read Scott's "Lochinvar", pp. 173-174. Then ask your class to retell the story in prose in a modern setting. Remind your students to pay close attention to details such as: **how** their hero got to the wedding; **why** his love was marrying someone else; the conversation **at** the wedding between hero and "Ellen's" father; the dance; the escape. Allow them to change names if they wish to.

- Read Noyes' "The Highwayman" and ask your students to retell the story in a modern setting, pretending that their vantage point is that of a next-door neighbour. Ask them to use details in describing the highwayman's outfit — would he be a glittery jet-setter? What would he be driving? Who would the arresting officers be? Would Tim be anything more than a parking lot attendant?

- Read Auden's "The Quarry" and ask your students to rewrite it into a more modern setting. Ask them first to decide who the speaker is, and to establish some "crime" their hero is "guilty" of.

- Read "The Wraggle Taggle Gypsies" and discuss with your students its modern equivalent: a rich girl or boy running off with the P.L.O. or a peaceful group from the so-called "counter culture" OR a child of hippy parents electing to succeed in society. **Then** tell them that their assignment is to retell the story in prose. Remind your students to describe the clothes that their main characters will leave behind.

● Read Southey's "After Blenheim", in which a little boy brings a skull he found to his grandfather and the grandfather relates stories about the "great victory" to his grandson and granddaughter, to their mystification. Ask your students to reset this story, perhaps suggesting to them that the grandchildren find an old seal skin or cheetah coat up in their grandparents' attic — and are unable to understand why the acquisition of the coat was more valuable than the lives of the seals or cheetahs.	
● Compare several definitions of the word "theme". Remind your students that there are but few themes, whereas there may yet be innumerable plots, each of which freshens a theme for us.	**Gage Canadian Dictionary**
● Chapter 13, "Escape, Escape" is designed to lead students through the writing of a short story with "people and their environment" as its theme.	**Action English 3**
● Divide your class into groups. Ask each group to concoct a story about a person who wins a lottery ticket but is so hounded by his so-called friends who want part or all of his winnings that he rips the ticket up, thus getting revenge of sorts.	**The Pearl**
● Ask your students to tell a story from the point of view of a high school boy who is a raw rookie with a local hockey club. He idolizes a good-looking older player with a notoriously violent past who has returned from the major leagues to manage a minor league team. In an important game the Shane-type character fills in for the injured centre forward but succumbs to his old habits and plays VERY violently. (Ask your students to concentrate on the boy's feelings — what ARE his standards, anyway? Does he have a girlfriend? If so, what does SHE think of the super-macho veteran?)	**Shane**
● Ask your students to write a story in which a young person takes over when Mom and Dad is unable to look after a group of neighbourhood children, as promised. Make him or her cope with real emergencies.	**The Whale People**
● Read "The Red-Headed League" and ask your students to devise a story in which a detective is called in to figure out what is, in actuality, a diversionary tactic planned by master criminals to keep the detective away from the scene of a crime.	**Man in the Fictional Mode 2**
● Read "The Raffle", then ask your students to write a "white elephant" story — a story in which someone deliberately gives someone else a gift that is VERY costly to keep.	

The students should have had opportunities to write various types of poems.

- One of Canada's leading poets, Margaret Avison, advises that no student be asked to write a poem for marks. Therefore it is here suggested that:
  1. When you first meet your class, tell them that the poets in the room may submit poems at any time for comments **and** for the Poetry Corner (or the bulletin board) **or** for the Class Literary Magazine. (Students will be pleased to copy their work onto a Ditto Master).
  2. When you assign a poetry composition you make it clear that marks will be given for particular features, e.g. number of lines, reliability of rhythm, sense, spelling, punctuation, or specific features of the poem being parodied.

Voices 2

- Pages 259-265, "Poetic Experiences", review rhythm and rhyme.

The Language of Man 2

- Read John Moffitt, "To Look At Anything" on page 36. Have your students study the alphabetized photographs, then ask each to write a word cinquaine which uses, as its first word, the object which forms the initial letter of his or her first name (or nickname). Give full marks if the fifth line is composed of a synonym for the first word of the cinquaine, if the second line is composed of two adjectives, if the third line is composed of three verbs, and if the fourth line, the free comment line, is four words long.
- Read page 28, reviewing onomatopoeia, then have your students try their hands (and ears) at writing a poem of the type found at the bottom of that page. Suggest situations to them if they ask, e.g. Sounds that Follow the 3:15 Bell; Up the Floors From One to Six; The Pitch And the Hit And —, but don't give too many or you'll steal their thunder. Ask them to write seven lines, as their model has seven lines. Mark it out of seven, taking one half-mark off per spelling error, but putting a check mark beside fabricated words (as these novelties indicate that their creator has TRIED).

Language Is!

- Read the section on Limericks, pages 86-87, and try the game. Or simply have them write a Limerick (on St. Patrick's Day perhaps) and have them submit it to you for marking:
  a. double-spaced and
  b. scanned for the proper rhythm in the intervening lines (in order not to obliterate the words). Mark them equally for rhyme and rhythm, disallowing so-called "half-rhymes" or "part-rhymes".

The Whale People

- Ask your students to write a song such as might have been sung by the people of the Hotsath Shaman's Dance about the time when Atlin and Nit-gass endured the spearing, or about Atlin's courtship of Watsika, or about Nit-gass' death.

Ice Station Zebra

- Ask your students to write verses about

  "The Lies Told
  In The Cold
  Of Ice Station Zebra".

  This title could be part of a chorus.

● Read the poems on pp. 61, 65, 72, 86, 92, 106, 109, 110, and ask your classes to make up Concrete Poems of their own. Sports works as a topic with Concrete Poems.	**Man in the Poetic Mode 3**
● Read Gomringer's "Snow is . . . " on page 94. Ask your students to define something important to them in Gomringer's manner. e.g. Confidence is . . . OR Truth is . . . OR Brothers are . . .	
● Read Burns' "O My Love's Like a Red, Red Rose" and ask the students to write a parody of it, minimum length to be two verses, because the average reader will take a verse to realize that what he's reading IS a parody. Tell them that marks will be awarded for the "abcb" rhyme scheme, but that they are free to compare their "love" to any flower, plant, tree, mammal or fish.	**Second Century Anthologies of Verse 2**
● Read "As I Walked Out in the Streets of Laredo" and ask your students to write a parody of it, based on the **corridors of your high school**. Allow them to work in groups on what must be a five-stanza parody: in the first they spy a student trampled in the cafeteria rush; in the second they're called over; in the third the tale is told; in the fourth the orders for the funeral are given; in the fifth the ideal grave is described. Remember to have them play it for laughs.	
● Read the Sports Section, pages 74-79. Ask your students to make up a new School Cheer, at least two verses long, with a chorus.	**Some Haystacks Don't Even Have Any Needle**
● See the haiku on pp. 2, 9, 10, 139, 140, 158, 159. When you have your students write some, mark for seventeen syllables exactly — have your students number how many there are in each line in their final copies. Also, ask them to write out one sentence in prose in which they state WHAT they have compared to WHAT. Haiku can be ABOUT anything at all.	**Second Century Anthologies of Verse 2**

The students should have had opportunities to write in the dramatic form, including monologue, dialogue, and skit.

● Ask your students to pretend to be Kindergartners again for a minute. Then read pages 68-69 aloud to them, with inflection and emphasis. After discussing the monologue (e.g. Is the line "I'm a nut" significant?), ask your students to write monologues that will reveal much more about the speaker than he or she intends to reveal. (Hints: somebody trying to get out of a promise she made, or a tough piece of work; one end of a telephone conversation.)	**Action English 3**
● Outwardly, Virgil Tibbs was cool, calm and collected. But what was he thinking? Imagine that you were he — clever, ambitious, and having to deal with ignorant, prejudiced, unmannerly, even violent people. (You might read James Baldwin's essay from **Man in the Expository Mode** to your students at this point in your introduction.) Ask them to imagine a scene from the novel and to write out what Tibbs might have been thinking.	**In The Heat of the Night**

Ice Station Zebra	● Ask your students to imagine themselves as the villain, Jolly, and to write out what he might have been thinking during a particular scene in the novel, e.g. before being rescued, in the engine room during the fire, or setting Bolton's arm. Or they might wish to pretend to be the other villain, Kinnaird. Similarly, have your students pretend to be one of the three who trekked from Dolphin to Ice Station Zebra with Carpenter (i.e. Hansen, Zabrinski, or Rawlings), and then write out what his interior monologue might have been.
Crusoe of Lonesome Lake	● Ask your students to write down the thoughts that may have passed through Ralph Edwards' mind as he left Lonesome Lake in 1917 to enlist to fight in World War One.
Campbell's Kingdom	● Write down a monolgue that Jean might have thought through that led her to Campbell's Kingdom that morning. (Page 72: "He was an old man when he died, old and tired. Oh, he kept up a front when Johnnie and people brought visitors. But deep down he was tired. He'd lost heart and he needed help". Jean Lucas says these words to Bruce Wetherall about his grandfather.) Write a monologue of what might have been going through Mr. Campbell's head during those times when he'd play his pipes so that the whole valley would ring.
Man in the Poetic Mode 3	● Read "To A Child At The Piano". Then ask your students to write a monologue such as might be spoken by a coach (football, grass-hockey, swimming, long-distance running, basketball . . .).
Action English 3	● Read and discuss pages 66-67.
Dynamics of Language 2	● Pages 359-361
Voices 1	● Read pages 103-4, and try the exercise entitled "The Punishment".
The Language of Man 2	● Read the section of connotation, focusing on pages 48 and 49. Divide your class into pairs, and have each pair write a dialogue that might be spoken over the telephone by friends (little children, teenagers, singles, middle-aged folks – their choice) about Bill or Howard or Claudia (or any of the dozen) AFTER the original conflicting sentences had been uttered. Ask for ten exchanges (twenty sentences).
Language Is!	● Read pages 99-100.
The Whale People	● Write out a dialogue that might have passed between Chief Eskowit and his daughter Watsika on any of the occasions when the sea otter robe from Atlin arrived. (Remind them that Watsika was her father's favourite.)

● Write out a dialogue that might have passed between Marian and Joe the night Shane went to town wearing his gun.	**Shane**
● Write out the dialogue that might have ensued the time Fletcher hired Wilson.	
● Write down what might have been said by the two Misses Garret when Ruth found out that Sarah had financed Wetherall.	**Campbell's Kingdom**
● Write down what might have transpired between Jolly and Kinnaird while the submarine sailed back to Scotland.	**Ice Station Zebra**
● Read "Lord Randall", page 105. Then ask your students to rewrite the dialogue using up-to-date references and "Canajun" dialect.	**The Second Century Anthologies of Verse 2**
● Read Ignatow's "The Friends" (p. 59). Then ask your students to write another dialogue in which the listener, a so-called **friend**, is unsympathetic.	**Some Haystacks Don't Even Have Any Needle**
● Pages 104-106.	**Action English 3**
● Pages 132-133 show Sam ordering a steak in a cafe and conversing with the manager. This scene makes a good skit since the dinner was "served with gestures" and your students can make them up.	**In the Heat of the Night**
● Pages 137-139, wherein Ralph is arrested for murder, make a good skit for five male actors because of Ralph's menacing pushing and Virgil's quick hammerlock.	
● The scene at Shaman's Dance that climaxes in the spearing (which would be done only through **clothes**, naturally) would work.	**The Whale People**
● Either of the two gunfights. (Make CERTAIN of the dialogue and who draws first.)	**Shane**

The students should have had opportunities to respond to literary works by creating imaginatively in other genres and artistic forms, including audio-visual presentations, dramatizations and pictorial representations.

- Student groups can taperecord any short story or dramatic selection, then "lip-synch" their dialogue while acting out the storyline in costume.

Shane	Have your students make a presentation of slides they've taken from pictures of actual Western gunfighters. A cassette taperecorder in the background could play such cowboy songs as "Bury Me Not On the Lone Prairie" while a voice-over, which consisted of the names of each pictured gunfighter, together with biographical details of his life **and death**, was read.
Campbell's Kingdom	A cassette tape and caroussel slide production could be made of pictures of wildlife, oil-seeking equipment, gushers, oil-spills, doomed wildlife, with a tape of bagpipe music that included marches and pibrochs, **and** a student reading selections from Grandfather Campbell's own words.
The Whale People	A cassette tape and caroussel slide production could be made of pictures of genuine coast Indian artifacts **with** a tape of native Indian songs **and** a student reading his or her commentary that states WHAT the artifact is, WHO in the novel would have used it, and HOW it was used.
Sounder	A cassette tape and caroussel slide production could be made of pictures of the history of the U.S. Civil Rights movement and/or of Martin Luther King **with** a tape of Pete Seeger/Woody Guthrie/Joan Baez/ "We Shall Overcome"-type music **and** a student reading his or her commentary on the movement and the situation today.
Shane	Either of the two gunfights. (Make CERTAIN of the dialogue and who draws first.)
The Pearl	The family returns to the village; the pearl is returned to the sea.
Journeys	Read "Old Battle-axe". The scene in which the writer is reprimanded by Miss O'Day in front of Miss Hill followed by a conference between Miss O'Day and Miss Hill makes a good skit. A student could snap photos or slides of another group's skit or dramatic presentation, then make a big display of the photographs with labels and quotations by each; or a formal presentation of the slides and scripted commentary that would include parts of the original group's dialogue.
Voices 2	Read "Sorry, Wrong Number", pp. 286-298. Have your students write their own script to flow from an overhead scrap of telephone conversation. Read "Four Eyes", pages 2-11, and have your students re-write it as a drama to be acted out or taped as a radio show.
Action English 3	Pages 71-84. Pages 1-13.

In the Heat of the Night

- Script, rehearse and present the first scene between Sam, Tibbs, and Gillespie in Gillespie's office, from "Come in" on page 15 to "Take care of him, Sam" on page 18. Pages 26-32 make an effective dramatization, ending with Poitier's famous line: "They call me MISTER Tibbs." Pages 70-73: Chief Gillespie faces the Councilmen. Pages 127-131: Sam is cleared partly because Dolores Purdy had lied, and partly because Sam is shown to have been saving his money to pay off his mortgage.

Ice Station Zebra

- The final confrontation scene could be presented as a major performance.

Man in the Fictional Mode 2

- Shirley Jackson's "The Night We All Had Grippe", done in mime with a cassette recorder "calling" a script made from the short story, with a little square dance music added . . . .

Some Haystacks Don't Even Have Any Needle

- Read Schevill's poem "What Are the Most Unusual Things You Find in Garbage Cans?" One group might tape-record it, doing character voices of the responses. Another might make or make up their own survey, then record the responses, with expression.

- Read Wright's "Mutterings Over the Crib of a Deaf Child". One group might tape-record it with the "father's" voice leading, another with the "mother's" voice leading, still another might make up a script following the same pattern but of another situation.

- Read Salomon's poem "Univac to Univac" into a tape cassette yourself, getting somebody to read the second "univac" and to make "beepo-beepo" noises between each communication. Then play it for your students and after discussion have them work on a similar dialogue themselves: two electric typewriters, or cars, in a lot, or T.V. sets in a department store. Then have them tape it with appropriate sounds between communications.

- All, pictorial representations should be substantiated with quotations from the text and page numbers. Pictorial representations are often welcomed by students as an alternative to a written response to a novel. Sometimes, too, a quick reader will finish a book **days** before the others — he could be deployed to create one of these.

In the Heat of the Night

- A police-style diagram depicting the location of the body, showing details of setting. (your students have seen enough T.V. to know how to outline a body.)

  A layout of the town of Wells, showing the railway station, the police station, the diner, the "bowl", the Mayor's and other stores, residential districts, Jess' garage, and Sam's route through the town. (They might add a compass rose and an arrow indicating the direction of Endicott's place on the hill.)

  A diagram of the interior of the police station and jail.

Campbell's Kingdom

- A layout of the town of Come Lucky, B.C., showing the single street, the Golden Calf, the King Henry bar and other wrecks, Trevedian's office, the home of the Misses Garret, and other points of interest. (Discuss with them which colours would best indicate the "ghost town" dilapidation that they will wish to communicate.)

  A layout of Campbell's Kingdom: the house, the drill and rig, the draw works, the surrounding mountains, and the dam under construction. (Realistic-looking "flames" cut from red construction paper can overlay the area that was burnt.)

  An interior of the Misses Garret's home that included Jean's room and Sarah's treasure chest.

  An interior of the Golden Calf.

  A stop-action diagram of the commando-type scene late at night at the hoist, showing Wetherall's trucks going up to the Kingdom.

The Bears and I

- A map showing the various locations where Leslie lived with the bears — where he first met them, the fire area, Topley Landing, the route to Mr. A-Tas-Ka-Nay's cabin, Larch's cabin. (Your students may add Rusty and Dusty's graves, but let it be their own idea — it's touching if original but depressing if assigned.)

  A layout of Topley Landing showing where the action occurred the Sunday Leslie arrived with the bears — where the main actors (Clete Melville, Hank, Leslie, Red Fern, Mr. A-Tas-Ka-Nay), children, young men and others stood; the jetty, the store, the pine tree.

  A cutaway view of Red Fern's or Larch's or Mr. A-Tas-Ka-Nay's cabin with surrounding countryside also labelled.

Ice Station Zebra

- A cutaway view of the submarine with the parts labelled.
- A cutaway view of Zebra with the clues labelled.
- A sketch of one of the main rooms of the Dolphin.
- A sketch of the wardroom in the last scene, as Carpenter addresses the eleven, which indicates the relative positions of each man.
- A sketch of the Arctic showing Zebra in the centre, and around it the various positions that the **Dolphin** tried to reach it from.

Crusoe of Lonesome Lake

- Make a diagram of work-in-progress on Ralph's first cabin, showing the birches, the trolley, the gullies, the 300-yard long clearing. (Pages 18-19).

- Make a diagram from which a person could learn how to survive sleeping in the wilderness at freezing temperatures, showing the sleeping Ralph (page 70).

- Make a diagram of the working water wheel (page 81).

Sounder

- Make a diagram of the school where the boy met his teacher, including such details as the steps, the cistern, the posts, the stovepipe, then add neighbouring buildings, unpainted and painted, and the "big brick schoolhouse with big windows".

- Make a detailed diagram of Sounder's family cabin.

- Make a detailed diagram of the schoolteacher's cabin.

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